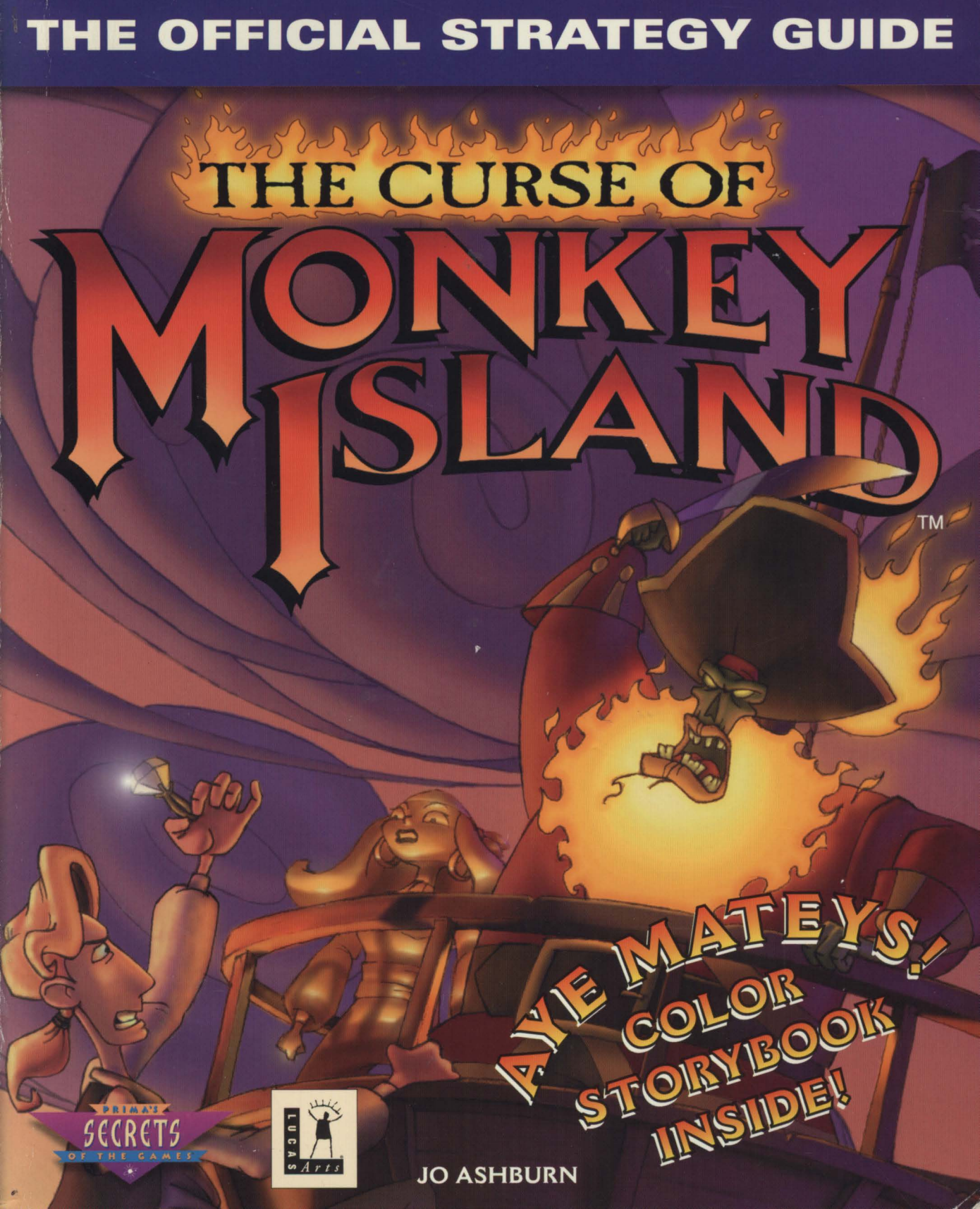


THE OFFICIAL STRATEGY GUIDE

THE CURSE OF MONKEY ISLAND



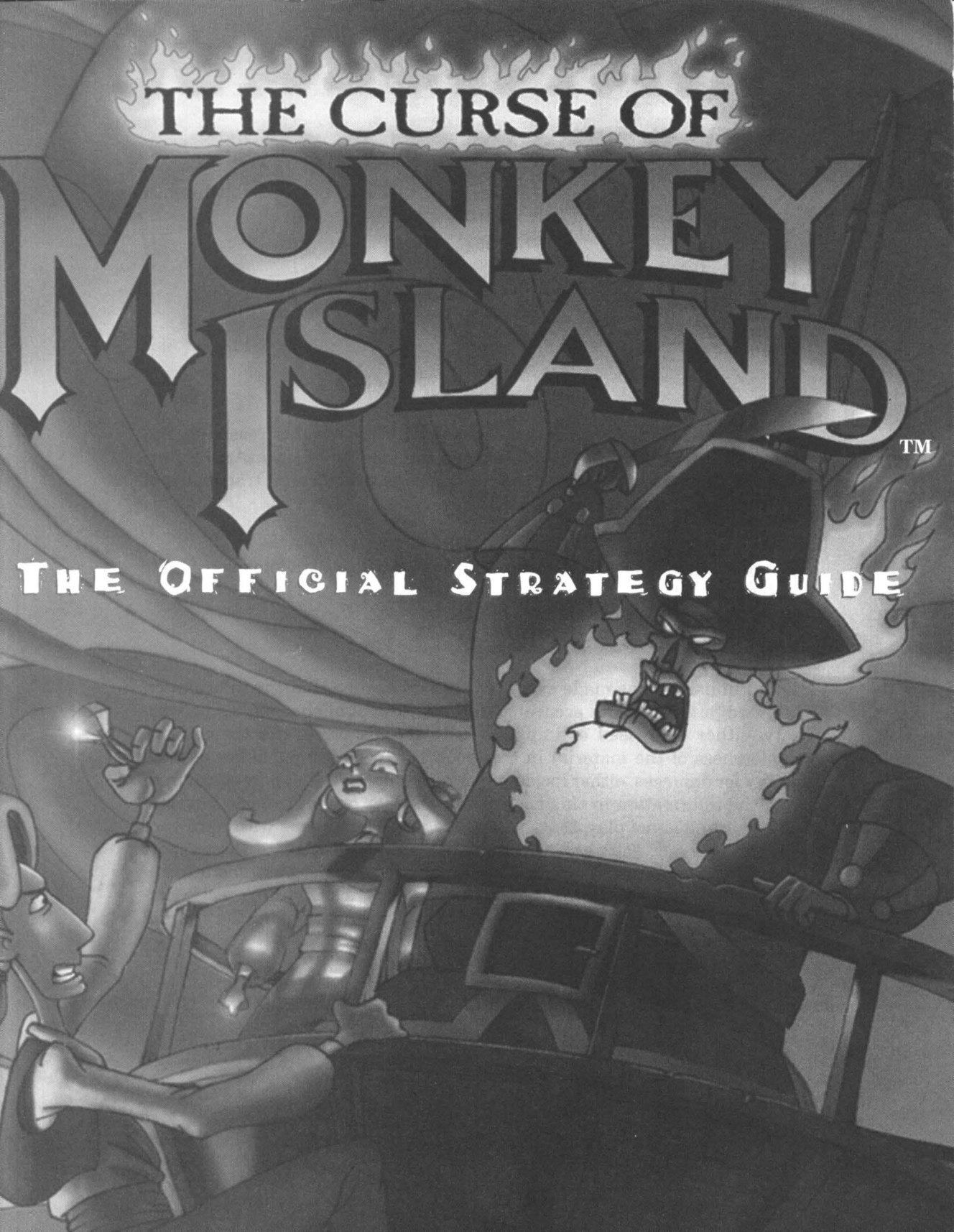
TM

AYE MATEYS!
COLOR
STORYBOOK
INSIDE!

PRIMA'S
SECRETS
OF THE GAMES



JO ASHBURN



THE CURSE OF

MONKEY ISLAND

TM

THE OFFICIAL STRATEGY GUIDE



is a registered trademark of Prima Publishing, a division of Prima Communications, Inc.

P

PRIMA® and Prima Publishing® are registered trademarks of Prima Communications, Inc.

© 1997 LucasArts Entertainment Company LLC. All rights reserved. The Curse of Monkey Island and iMUSE are trademarks of LucasArts Entertainment Company LLC. The LucasArts logo is a registered trademark of Lucasfilm Ltd., used under authorization.

All products and characters mentioned in this book are trademarks of their respective companies.

Important:

Prima Publishing has made every effort to determine that the information contained in this book is accurate. However, the publisher makes no warranty, either expressed or implied, as to the accuracy, effectiveness, or completeness of the material in this book; nor does the publisher assume liability for damages, either incidental or consequential, that may result from using the information in this book. The publisher cannot provide information regarding game play, hints and strategies, or problems with hardware or software. Questions should be directed to the support numbers provided by the game and device manufacturers in their documentation. Some game tricks require precise timing and may require repeated attempts before the desired result is achieved.

ISBN: 7615-1031-1

Library of Congress Catalog Card Number: 96-71782

Printed in the United States of America

97 98 99 00 BB 10 9 8 7 6 5 4 3 2 1

THE CURSE OF MONKEY ISLAND™

THE OFFICIAL STRATEGY GUIDE

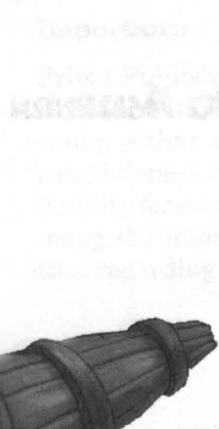
BY JO ASHBURN

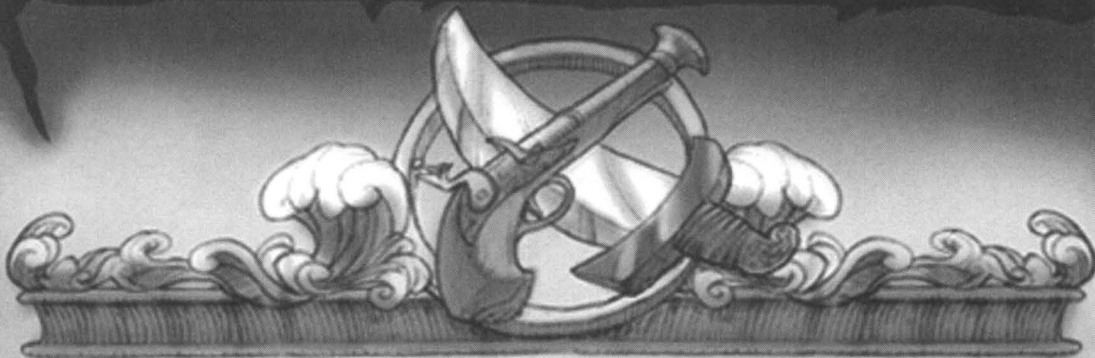
PRIMA PUBLISHING

Rocklin, California

(916) 632-4400

www.primagames.com



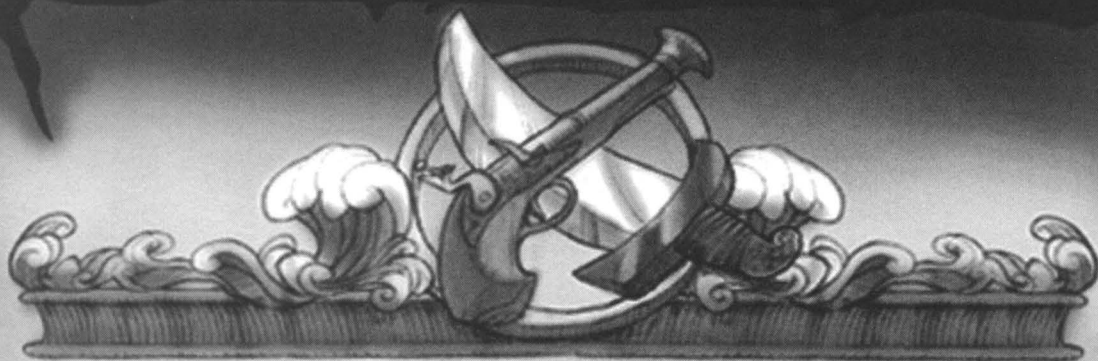


CONTENTS

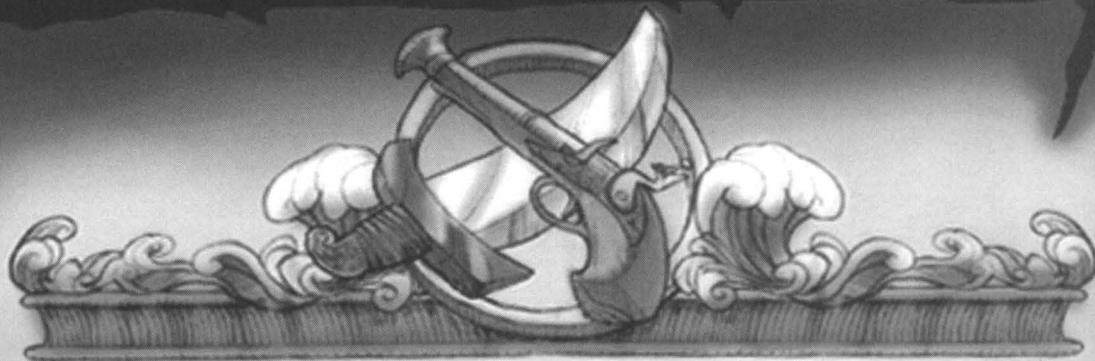
Acknowledgments	xviii
Introduction	xx
1 BACKGROUND	1
A Brief Synopsis of the Earlier Life of Guybrush Threepwood	2
2 HINTS	17
Guybrush is stuck in the cannon room with Bloodnose the Pirate. How can he get free to be with Elaine?	18
Now that Wally's not a problem, how do we get out of the room?	18
I killed off four boatloads of pirates, but I still can't get out of the room.	19
How can I get some of that neat floating debris from the water?	19
I've got this really cool cutlass, but I still can't get out of the room.	19
How do I get out of the treasure hold?	20



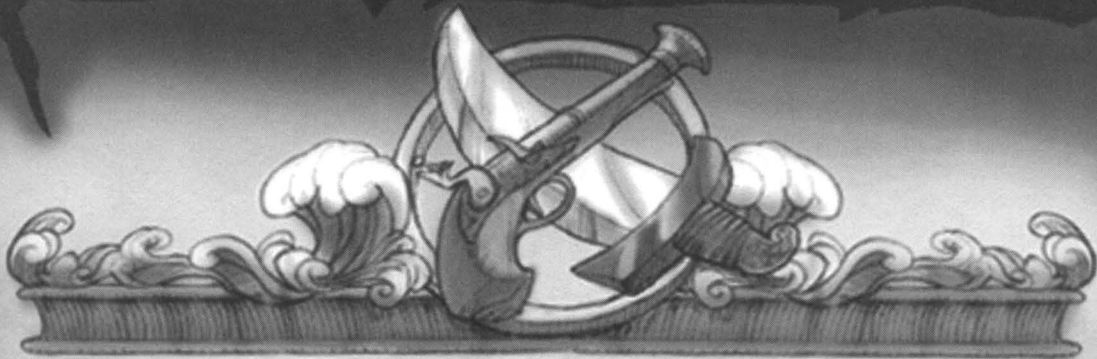
Elaine has turned to gold and I'm stranded on the beach.	20
Everything in town is closed down. What should I do?	21
Everybody tells me to talk to the Voodoo Lady, but I can't find her.	21
I went to see the Voodoo Lady, but nobody was home.	21
What should I say to the Voodoo Lady?	22
I talked to the Voodoo Lady, but I don't know what to do next.	22
The kid at the lemonade stand cheated me.	22
Where can I find something to drink lemonade with?	23
What should I do in the theater dressing room?	23
What can I do with the magic wand?	23
Where should I go after the theater?	24
Guybrush needs a haircut, but he can't get into the chair.	24
How can I find what I need to use on the comb to get a haircut?	25
What should Guybrush do in the barber chair?	25
How can I get the scissors?	25
The barber won't let me get to the scissors.	25
None of the barbers will join my crew.	26
How can I get Van Helgen to join my crew?	26
How can I defeat Van Helgen?	27



Van Helgen seems too good for me.	27
How can I get Cutthroat Bill to join my crew?	27
How can I get Haggis to join my crew?	28
Haggis seems a lot better than I am at this caber stuff.	28
The rubber tree doesn't fall easily.	28
I can't get rum out of the cask on the grassy knoll.	29
OK, I got the rum keg open...but how do I use it?	29
I can't get into the restaurant to get what I need.	30
I can't find the snake.	30
How can I get to Danger Cove?	30
I seem to be part of the snake.	31
The snake seems very attached to me.	31
I seem to be part of the quicksand bog.	31
Guybrush doesn't seem able to get to the vine.	32
My contraption won't drop on the branch.	32
There's a hole in the boat in Danger Cove.....	33
The plug won't stay in the hole.	33
What should I do with the chicken in the chicken shop?.....	33
The customer in the chicken shop is dead, and won't give me his knife.	34
Blondebeard seems attached to his tooth.	34



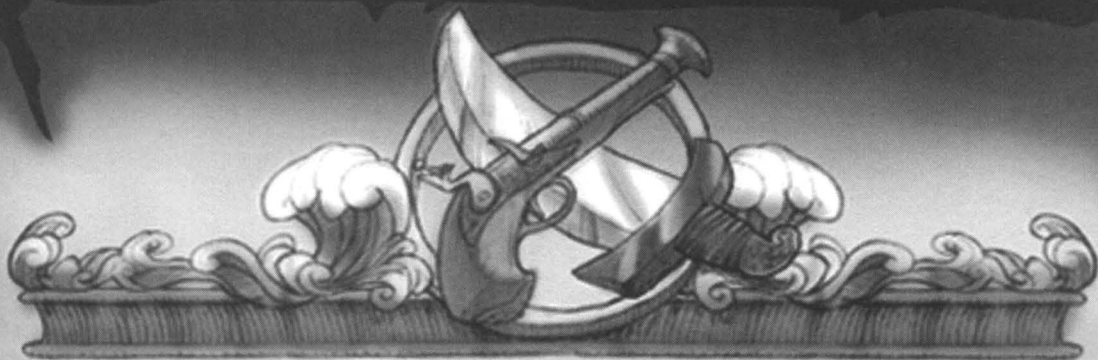
I don't see a jawbreaker in the barbershop.	34
I loosened Blondebeard's tooth, but it's not coming out.	35
Blondebeard won't let me carry the tooth out the door.	35
How can I get the tooth out of the chicken shop?	35
How can I get the gum out the window?	36
Help! I lost the tooth.	36
I boarded the ship, but they keep throwing me off.	36
How can I disable the plank?	37
Guybrush looks like a big chicken and nobody will talk to him.	37
Guybrush is stuck in LeChimp's cabin.	37
I can't find the book in the theater.	38
How do you work the lighting board at the theater?	38
I can't figure out the map to where Elaine is buried.	38
I can't get the actor offstage.	39
I need directions to Blood Island.	39
How can I find Palido?	40
The cabana boy won't let me on the beach.	40
How can I join the beach club?	40
I can't get across the sand.	41
Palido won't turn over.	41



What will convince Palido he's over-tanned?	41
How can I get the red dye?	42
Kenny (the lemonade kid) won't let me near his pitcher.	42
How can I outsmart Kenny?	42
How do I get the red dye on Palido?	43
I found the map to Blood Island. How do I obtain it?	43
How can I get rid of the cabana boy?	44
My crew won't stop singing.	44
My crew has mutinied. How can I win them back?	44
I found a bottle in the sand, but I can't open it.	45
Haggis won't let me have the bottle of lotion.	45
Where's Elaine?	45
The Voodoo Lady isn't here. Who can help me find the ring?	45
The bartender at the hotel won't talk to me.	46
What would cure a hangover?	46
Where can I find an egg?	47
How can I get the egg out of the tree?	47
Where can I find a hammer?	47
Where can I find a cushion?	48
Where can I find pepper?	48
Where can I find hair of the dog that bit me?	48



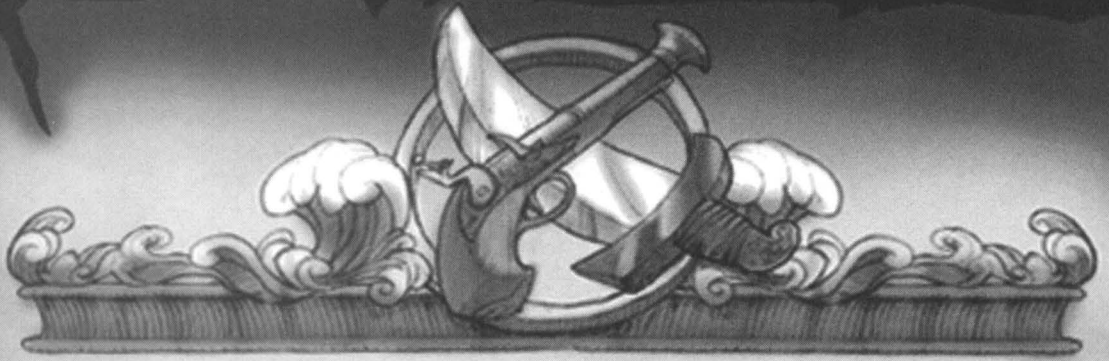
How can I get the dog to bite me?	49
Now that the bartender has recovered, what should I drink?	49
What should I talk to the bartender about?	49
I think Guybrush needs to die. How do I do that?	50
I can't get the childproof cap off the hangover remedy.	50
Guybrush is stuck in his coffin.	50
Guybrush can't get out of the crypt, and there's this weird banging coming from the coffin in the middle.	51
What should I do with Stan?	51
How can I pay for the insurance?	52
Stan won't believe Guybrush is dead.	52
Where can I find proof that Guybrush is dead?	52
Why wasn't Guybrush buried in the Goodsoup crypt?	52
How can I convince the bartender that Guybrush is a Goodsoup?	53
How can Guybrush look like a Goodsoup?	53
How can Guybrush alter the portrait?	53
Guybrush doesn't have any oil paints to change the portrait.	54
I need to brush up on Goodsoup family history.	54
I can't get into the bedroom upstairs in the hotel.	55
Where is the book in the bedroom?	55



How can I get the bed to stay down?	56
I can't find any nails.	56
Guybrush is trapped in the Goodsoup crypt.....	56
Who can rescue Guybrush from the ghost of the Goodsoups?	57
Mort the custodian isn't being very helpful.....	57
What will get Mort out of his bed?	57
How can I get the lantern out of Mort's room?	57
What would make a show scary enough to scare Mort?	58
OK, Guybrush died as a Goodsoup, but Stan still doesn't believe he's dead.	58
OK, Guybrush died as a Goodsoup, but I don't have a death certificate.	59
I talked to Minnie Goodsoup, but I still don't have a ring or a diamond.	59
How can I find Minnie's boyfriend?	59
How can I get Minnie and her boyfriend together?	60
What's the best way to get to Skull Island?	60
How can I find the Lost Welshman?	60
What does Guybrush need to fix the lighthouse?.....	61
Where can I find a lantern?	61
Where can I find a jar?	61
The fireflies won't stay in the jar.	62



I can't get into the windmill.	62
The fireflies don't survive.	62
Where can I get a mirror?	63
How can I steal the mirror?	63
Where can I find the Welshman?	63
I can't get the Welshman to take me to Skull Island.	64
Where can I find a compass?	64
Where can I find a magnetized needle?	64
What can I get to hold the compass?	64
Where can I find liquid for the compass?	65
The magnetized needle won't float.	65
I got to Skull Island, but I keep falling off.	66
King Andre won't give Guybrush the diamond.	66
Guybrush doesn't have any money to play poker with.	66
How can Guybrush get a better poker hand?	66
I have the ring and the diamond, but the cursed ring won't come off.	67
Where can I find a tarlike substance?	67
How can Guybrush cut the cheese?	68
How can I make the cheese tarlike?	68
The barbecue is stone cold.	68



The volcano seems pretty dormant.	68
How can Guybrush influence the volcano?	69
Lemonhead won't let Guybrush get to the sacrifice.	69
It was enough trouble making Guybrush look like a Goodsoup. How can he look like a native?	69
Where can Guybrush find what he needs to attend the sacrifice?	70
What is there to do at a native sacrifice?	70
The volcano erupted. Now what do I do?	70
LeChuck has me trapped at the carnival and he's going to talk me to death.	71
Guybrush got real short and this carnival is real scary.	71
How can Guybrush get big again?	72
Where at the carnival can I get hair of the dog that bit me?	72
Where at the carnival can I get an egg?	72
That big rat won't let me have any pie.	73
How can I get rid of the mime?	73
How can I make a heavy pie?	73
How can I win an anchor?	74
Where can I get pepper?	74
How can I get Guybrush to eat the remedy?	74
I'm trapped on the roller coaster of doom.	75

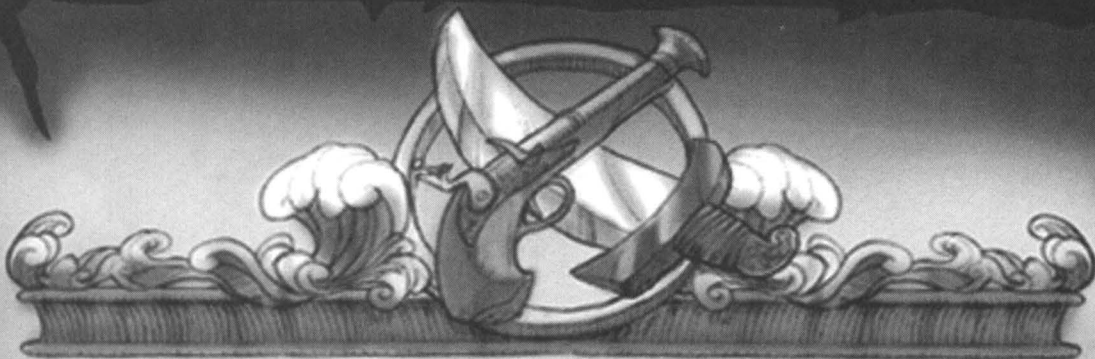


What would exterminate LeChuck?	75
Where can I find some rum?	75
Why won't the rum work?	75
Where can I find a fuse?	76
Why won't the fuse work?	76
Where can I find what I need for the fuse?	76
How can I get what I need from the lantern?	77
LeChuck won't ignite the fuse.	77

3 ABOUT THE ART 79

4 WALKTHROUGH 85

Wailing Wally	86
Really, Elaine, Karats Are Good for You	88
Massacring the Bard and Manicuring the Beard	90
He Couldn't Quite Swallow That? Oh, I Was Sucked In....	94
In Which I Become a Vegetarian, and the Tooth Will Come Out	96
It May Be a Highland Tradition, but a Man Could Get Kilt	97
A Feather in My Cap—and My Shirt, and My Pants, and My Shoes....	99



Me First Mate, You Primate	100
Life Is a Beach, and Then You Dye	102
We've Lost Our Map, and We Can't Find the Tune	104
Shipwreck, Mutiny, Dog Bite...and How Was Your Day?	105
Five Deaths, a Piece of Cheese, and a Really Good Hangover Cure	106
Dying to Get into the Goodsoups	107
Insurance? I'd Rather Die! (Hey, Wait a Minute....).....	109
OK, I'm a Goodsoup, So Kill Me	110
Getting Rich, Snatching a Few Moments for Reflection, and True Love—Posthumous, but True	112
A Totally Cheesy Volcano Eruption	113
I Found My Fiancée, So Lighten Up	114
La Foot Is Worse Than the Ferry, or, My Dinero's with King Andre	115
Going the Wrong Way on a One-Way Midway	117
LeChuck Blows It	119
5 SING ALONG WITH GUYBRUSH	121
A Pirate I Was Meant to Be	122
There's a Monkey in My Pocket (Popular Children's Song)	125



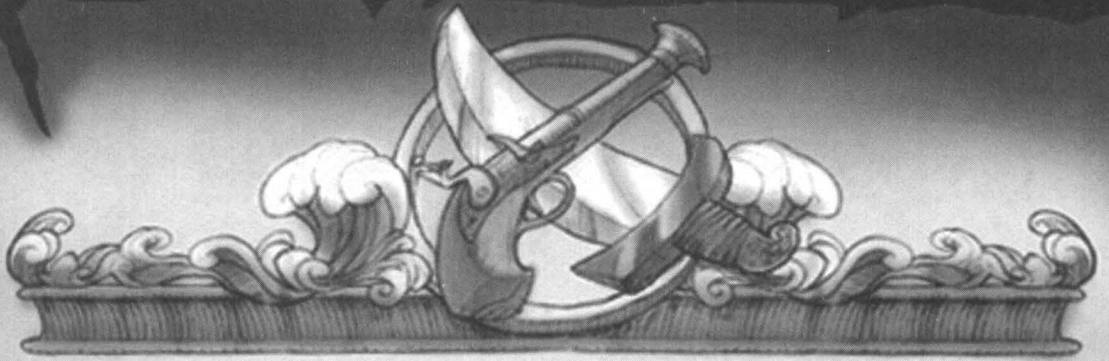
I've Got a Friend in the Ocean (Popular Pirate Chantey)	125
Plunder on My Mind (Popular Caribbean Island Anthem)	125
Wooden Leg, Restless Heart (Popular Romantic Ballad)	126
Silver's Long Johns (Popular Commercial Jingle)	126
Plank of Love (Love Theme from the Curse of Monkey Island)	127

6 Boory 133

All the Objects in the Game and Their Uses	134
--	-----


7 PROFILES 149

Project Leads	150
Jonathan Ackley, Co-Project Lead	150
Larry Ahern, Co-Project Lead	151
Programming	154
Chuck Jordan, Programmer	154
Chris Purvis, Programmer	156
Aric Wilmunder, System Programmer	158
Production Management	160
Camela Boswell, Production Manager	160



Art	161
Bill Tiller, Background Artist	161
C. Andrew Nelson, Postproduction Visual Effects	162
Livia Mackin, Art Tech	164
Comments from the Art Crew	165
Testing	166
Dan Pettit, Lead Tester	166
Music and Sound Effects	167
Michael Land, Senior Composer and Music Technician	167
Clint Bajakian and Julian Kwasneski, Sound	168
Author	170
Credits	170

APPENDIX 183



ACKNOWLEDGMENTS



To all the great cinematic pirates of my youth who stirred my imagination—particularly Robert Newton (Disney's Long John Silver), who taught us all how a *real* pirate talks. ("Aarrrr, Jim 'Awkins, that be the truth!") To Jessica and the rest of the CAW crew for many uproarious years of pirate parties.


...And speaking of caws, crow lady, to Barbara Cormack:
ACK! ACK! ACK! ACK!

To Annette, for patience, good humor, enduring love, and for always being perky,perky, perky...even when it drove me nuts.

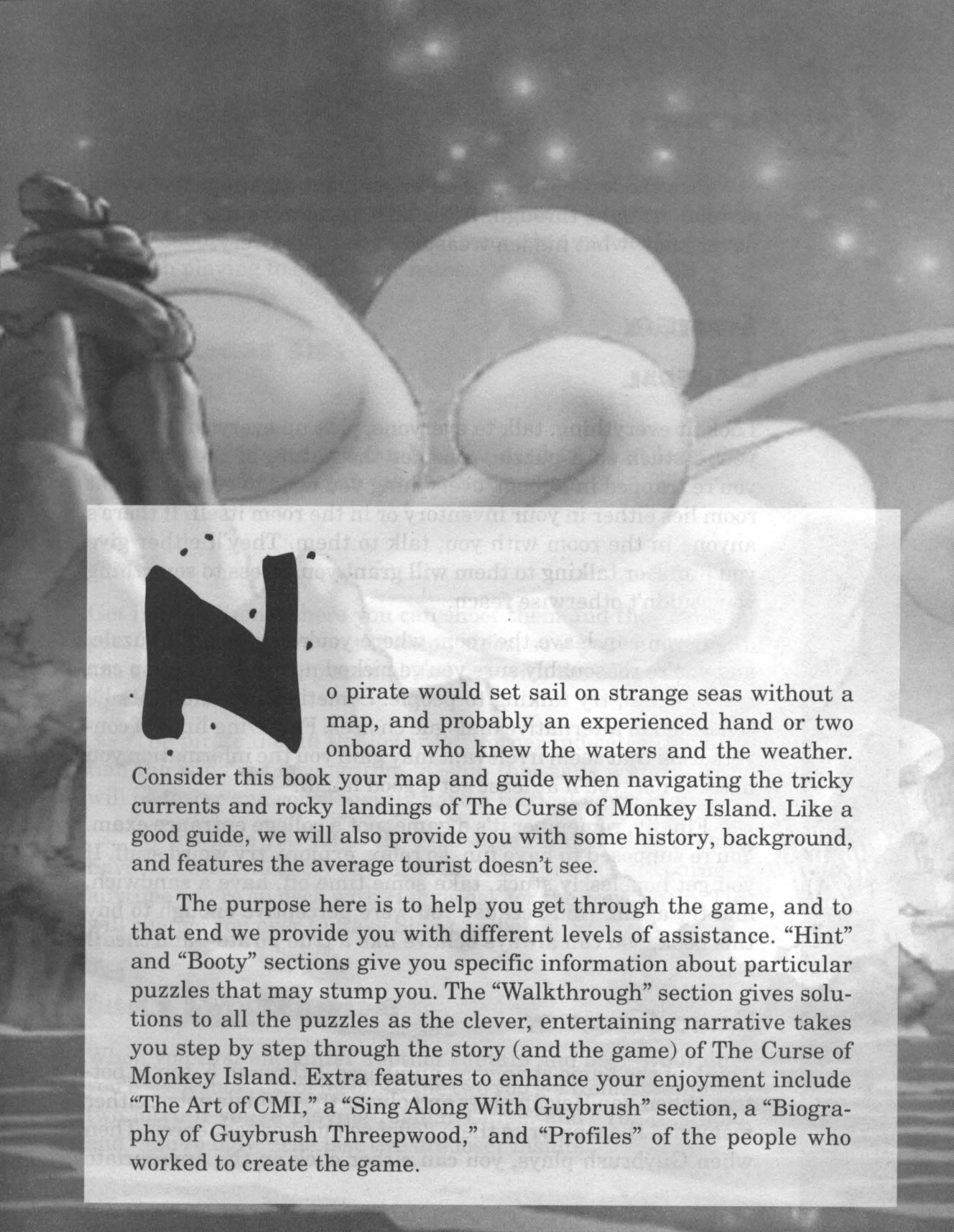
To Shiva, for being the best of wenches, for always dancing on the edge, and for truth.

And, as always, to Anya, who keeps the lantern burning in my home port, mends my sails, runs a mean galley, and has always worn proudly the title of "Tripp's Tart."

Thanks, as always, to the great marketing folks at LucasArts who helped make this book happen...in particular, Tom Byron, Mollie Boero, and the ever-amazing Mary Bihr. And a special thanks to Jonathan Ackley and Larry Ahern for their patience and support.



INTRODUCTION



N

o pirate would set sail on strange seas without a map, and probably an experienced hand or two onboard who knew the waters and the weather. Consider this book your map and guide when navigating the tricky currents and rocky landings of *The Curse of Monkey Island*. Like a good guide, we will also provide you with some history, background, and features the average tourist doesn't see.

The purpose here is to help you get through the game, and to that end we provide you with different levels of assistance. "Hint" and "Booty" sections give you specific information about particular puzzles that may stump you. The "Walkthrough" section gives solutions to all the puzzles as the clever, entertaining narrative takes you step by step through the story (and the game) of *The Curse of Monkey Island*. Extra features to enhance your enjoyment include "The Art of CMI," a "Sing Along With Guybrush" section, a "Biography of Guybrush Threepwood," and "Profiles" of the people who worked to create the game.



INTRODUCTION

Pick the level of help or entertainment that appeals to you, or read straight through. After all, it's an adventure, and you never know what hidden treasures await discovery.

STRATEGY

GENERAL

Look at everything, talk to everyone, pick up everything. When you're stuck on a puzzle, consider the nature of the puzzle. If you're trapped in a room, everything you need to get out of that room lies either in your inventory or in the room itself. If there's anyone in the room with you, talk to them. They'll either give you hints, or talking to them will grant you access to something you couldn't otherwise reach.

If you can leave the room where you're stuck on a puzzle, and you're reasonably sure you've picked up everything you can reach, again, try talking to people. Sometimes puzzle hints lie concealed in alternative dialogue choices. Following lines of conversation that seem irrelevant may gain you the information you need. If not, you'll at least get a good laugh.

Finally, remember it's a game, not a college entrance exam. You're supposed to have fun, so relax, explore, try weird stuff. If you get hopelessly stuck, take some time off, have a sandwich, and try again. And because you were perceptive enough to buy this book, you can always behave like a true pirate—and *cheat*!

BANJO STRATEGY

Think of the banjo strings as numbered 1 through 5, top to bottom. When Van Helgen plays and plucks those single notes, either memorize them or write them down as number sequences. Then when Guybrush plays, you can either click on the appropriate





strings or tap the number keys on your keyboard. Take care to pluck repeated notes, such as the twos in the sequence 1-3-2-2-5, slowly enough for each to register. You needn't wait for Guybrush to finish playing to enter your notes.

SHIP COMBAT TIPS

EASY

You defeat whatever you can hit. You need to hit at least four other ships before you can take on Rottingham.

HARD

Get into positions where you can shoot them and they can't hit you. The cannons are on the ship's sides, so if you've fired with one side, turn the ship around and fire with the other while the first reloads.

The pirate flag in the lower-left corner indicates the direction the wind is blowing from. A ship that sails with the wind will be faster and consequently have a tactical advantage.

By the time you get to the Fearsome Pirates, your enemies have become noticeably harder to defeat. If you get discouraged, anytime you're on deck with Haggis ask for the crew's help. This will change you over to Easy Ship Combat.

INSULT SWORDFIGHTING

When you first encounter another captain and begin your duel, you'll see a short list of insults—the two you got from Rottingham, two more if you're playing regular Curse, and "You're stupid" and "You're ugly." The last two are loser insults.





INTRODUCTION

In insult swordfighting, if your opponent responds correctly to your insult, it's his or her turn to insult you. You'll then get a list of answers—remember, they have to rhyme. If your foe *doesn't* know the correct response to your original insult, you get to insult your enemy again. The first person to win three exchanges, either by giving insults answered incorrectly, or by responding correctly to insults, wins the match and collects the booty—if any.

Anytime you defeat a captain and capture the booty, return immediately to Puerto Pollo and upgrade your cannons. If you have booty on board when you engage another ship's captain, and if you lose the swordfight, your opponent will take your booty.

A good strategy is to accumulate as many insults as you can. This means deliberately giving the wrong response or loser responses (Guybrush always has one of these at the bottom of the real responses). After you accumulate at least 12 insults, start trying to win your swordfights by giving the correct answer. Once you get 12 insult responses, you have a decent chance of winning with Rottingham.

Because Rottingham is a master pirate, he gets to do all the insulting, whether you know the correct response or not. One of you must win five exchanges before your duel with him is complete. The trick is that he'll give you new insults for which you must respond with old answers. So, where an ordinary pirate would say, "Every enemy I've met, I've annihilated," Rottingham would say, "My attacks have left entire islands depopulated." In either case, you'd answer, "With your breath, I'm sure they all suffocated."

If you need a little help, consult the following table to find the correct answers for each of Rottingham's insults.





**INSULTS/
ROTTINGHAM
INSULTS**

RESPONSES

**GUYBRUSH
LAME
RESPONSES**

Every enemy
I've met
I've annihilated!

With your breath,
I'm sure they
all suffocated.

I had my cat
laminated.

My attacks have
left entire islands
depopulated.

—

—

You're as repulsive
as a monkey in
a negligee.

I look **THAT** much
like your fiancée?

Instead of skip,
I'd rather sashay.

You have the
sex appeal of
a Shar-Pei.

—

This floor is just
lovely. Is it
parquet?

—

—

In case of
an earthquake,
stand in a doorway.

—

—

I set my blender
to frappe.

Killing you would
be justifiable
homicide.

Then killing you
must be justifiable
fungicide.

Hydraulic
suspension
guarantees a nice
smooth ride.

When I'm done,
your body will be
rotted and
putrefied.

—

I like my steak
chicken-fried.





INTRODUCTION

INSULTS/ ROTTINGHAM INSULTS

RESPONSES

GUYBRUSH LAME RESPONSES

—	—	I found a three-dollar bill, but I don't think it was bona fide.
—	—	I sent a letter to the King of Portugal, who never replied.
You're the ugliest monster ever created.	If you don't count all the ones you've dated.	We had a Little League team, but I never participated.
Your looks would make pigs nauseated.	—	You'll digest food better if it's been masticated.
—	—	I was thrown off a subway because I had expectorated.
—	—	I'd like the Latin verb 'to go' conjugated.
I'll skewer you like a sow at a buffet.	When I'm done with YOU, you'll be a boneless fillet.	I think that my sister's in a family way.
Your lips look like they belong on the catch of the day.	—	The Caribbean is in such a state of disarray.
Would you like to be buried or cremated?	With you around, I'd prefer to be fumigated.	Better keep that refrigerated.



INSULTS/ BOTTINGHAM INSULTS

RESPONSES

GUYBRUSH LAME RESPONSES

I give you a choice. —
You can be gutted,
or decapitated.

These swordfights
need to be
officiated.

— —

This isn't going as
well as I'd
anticipated.

— —

Could I get my
parking ticket
validated?

— —

The importance of
breakfast cannot
be overstated.

When your father
first saw you,
he must have
been mortified.

At least mine can
be identified.

I carry traveler's
cheques that are
accepted
worldwide.

You're a disgrace
to your species,
you're so
undignified.

Dinoflagellates
are the cause of
red tide.

I'll leave you
devastated,
mutilated and
perforated.

Your odor alone
makes me
aggravated, agitated,
and infuriated.

My entire wardrobe
is color-coordinated.

I can't tell which
of my traits has
you the most
intimidated.

Let's get these
sausages hot-plated.





INTRODUCTION

INSULTS/ BOTTINGHAM INSULTS

RESPONSES

GUYBRUSH LAME RESPONSES

— —

My craving for peanuts will never be satiated.

— —

Chinese food's best when not monosodium-glutamated.

I have never seen such clumsy swordplay.

You would have, but you were always running away.

Plan for your future with an IRA.

I have never lost a melee.

—

I'll meet you in the foyer.

— —

Of all crafts, my favorite is papier-mâché.

Heaven preserve me! You look like something that's died.

The only way you'll be preserved is in formaldehyde.

Can you go cross-eyed?

Nothing on this earth can save your sorry hide.

—

If you're planning on retiring, have money set aside.

— —

My ship has barnacles on its underside.

I'll hound you night and day.

Then be a good dog. Sit! Stay.

What this island needs is a good, reasonable buffet.





INSULTS/ ROTTINGHAM INSULTS

RESPONSES

GUYBRUSH LAME RESPONSES

You'll find I'm
dogged and
relentless to
my prey.

—

Happy birthday.

I can't rest 'til
you've been
exterminated.

Then perhaps you
should switch to
decaffeinated.

I haven't fed my
dog for so long, he's
emaciated.

Your stench would
make an outhouse
cleaner irritated.

—

My fishing hook is
always live-baited.

—

—

I fear our
government's funds
are being
misappropriated.

—

—

I like music that's
syncopated.

En garde! Touché.

Oh, that is so cliché.

I'd like to see this
swordfight on
instant replay.

Your mother wears —
a toupee.

Remember,
pedestrians always
have the right
of way.

Throughout the
Caribbean, my
great deeds are
celebrated.

Too bad they're
all fabricated.

I'd have a good
comeback, but it's
hard to get
motivated.





INTRODUCTION

INSULTS/ ROTTINGHAM INSULTS

RESPONSES

GUYBRUSH LAME RESPONSES

My skills with a sword are highly venerated.

—

—

Coming face-to-face with me must leave you petrified.

Is that your face?
I thought it was your backside.

I'm waiting for these feelings of nausea to subside.

Never before have I faced someone so sissified.

—

Well, I'm fit to be tied.

—

—

You should let your conscience be your guide.

You can't match my witty repartee.

I could, if you would use some breath spray.

Support your local PTA.

Nothing can stop me from blowing you away.

—

—

You're ugly.

—

—

You're stupid.

—

—

EASTER EGGS AND CHEATS

As you might expect, none of the Easter eggs or cheats in The Curse of Monkey Island are exactly serious, but some of them are fun.

INTRODUCTION

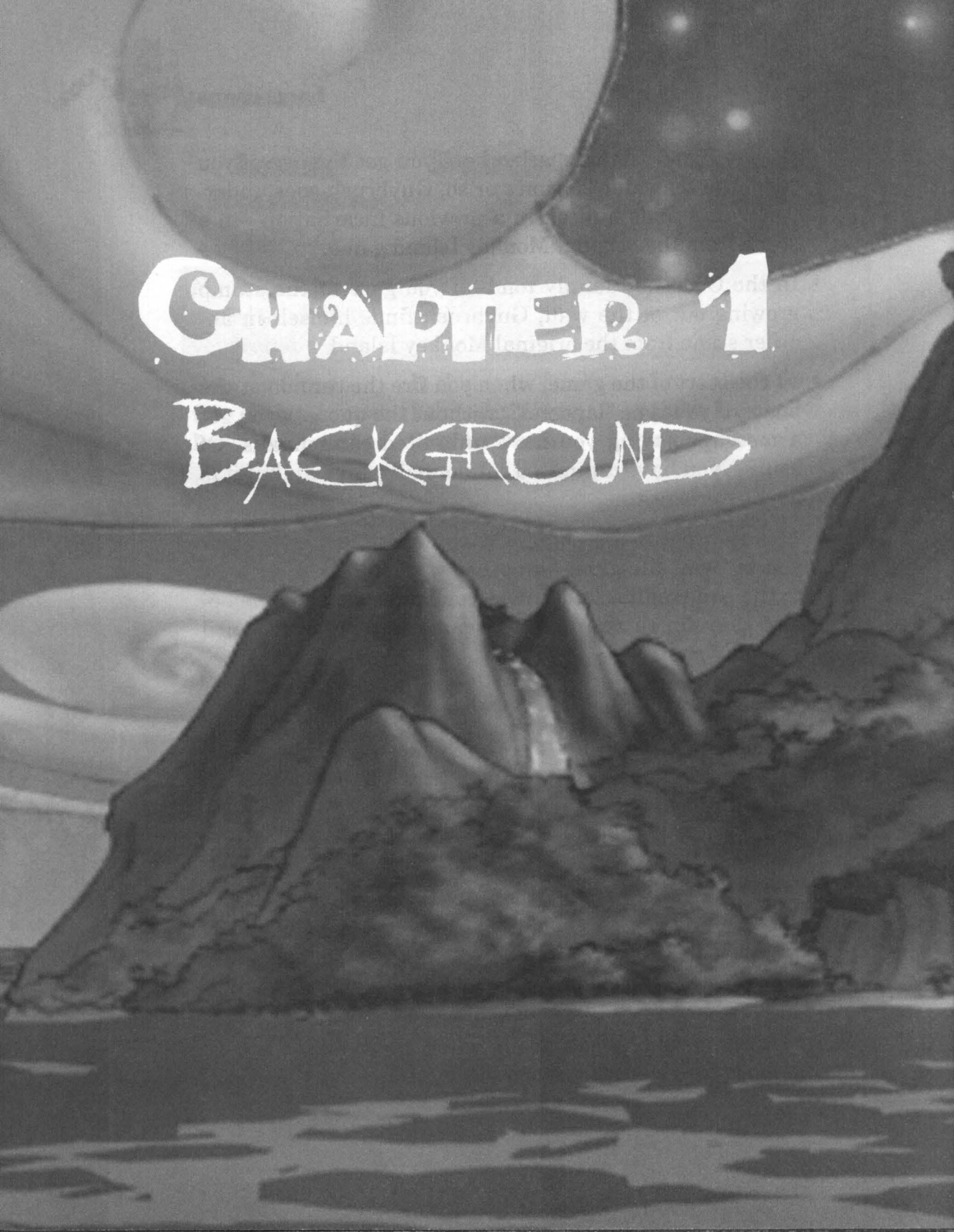


- On the Blood Island beach where you get the egg, if you “use” the seawater 25 times or so, Guybrush goes underwater and finds himself in a previous incarnation—in a scene from the original Monkey Island game.
- In the Goodsoup family tomb, if you gaze at the stump growing out of the wall, Guybrush finds himself in another scene from the original Monkey Island.
- At the start of the game, when you fire the cannon at the boats, if you type “lapostal” (without the quotes), you get a message saying you have unlimited cannonballs. Of course, you have unlimited cannonballs anyway, but it *is* an Easter egg.
- At any time in the game, the command **[Shift]-[W]** allows you to “win” the game—in other words, to skip straight to the end credits. And unless you load a saved game before they finish running, the game is truly over (until you play again).



CHAPTER 1

BACKGROUND



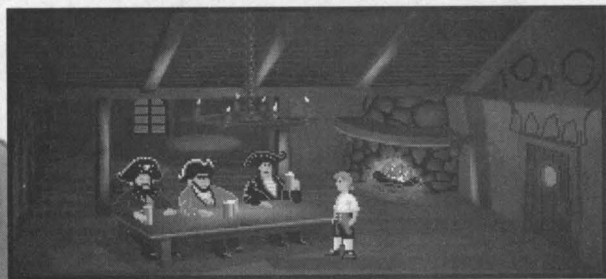




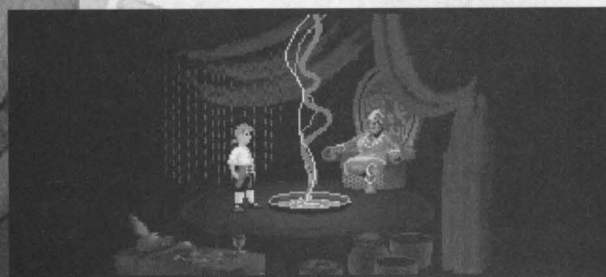
A BRIEF SYNOPSIS OF THE EARLIER LIFE OF GUYBRUSH THREEPWOOD (WITH THANKS TO EARLIER CHRONICLERS JUDITH LUCERO AND SARAH REEDER)

It all started on Melee Island, where Guybrush first met Governor Elaine Marley, the love of his life, and first encountered the (then) Ghost Pirate LeChuck. Guybrush, a wannabe pirate, had come to the island to learn his trade from the Three Important Pirates who oversaw all pirate activity.

They gave him three tasks: He had to prove himself in treasure-hunting, swordfighting, and burglary. Treasure hunting



was almost ridiculously easy. He merely bought a map and a shovel and found the treasure. Swordfighting was a little harder. He had to defeat Carla, the fearsome Swordmaster of Melee Island, and Guybrush was swordless and utterly without experience. Buying a sword was easy, but before the Swordmaster would take him on, our hero had to train with the scornful Captain Smirk and win a number of duels with lesser foes.



Along the way, he paid his first visit to the mysterious and unnamed Voodoo Lady,

whose advice and mystical powers would so help him in the years to come. He found her advice both puzzling and disturbing (not unusual with the Voodoo Lady).



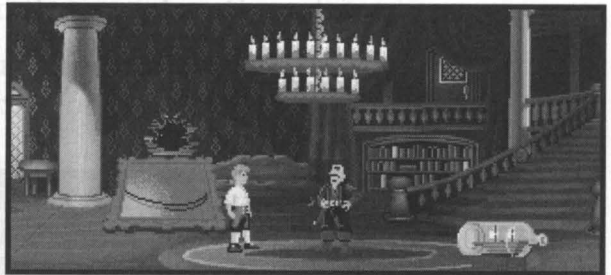
But it was at thievery that Guybrush really sailed into the maelstrom of Fate, for the object he was to steal was the invaluable Idol of Many Hands—from the mansion of Governor Elaine Marley.

To gain entrance, Guybrush had to drug the vicious killer attack poodles guarding the mansion. Here, too, he encountered Sheriff Fester Shinetop, a clever disguise of the Ghost Pirate LeChuck.

The last thing the disguised LeChuck wanted was a handsome young living pirate to steal Elaine away.

Shinetop caught Guybrush red-handed and was ready to arrest him when the Governor intervened. She claimed she'd given the idol to Guybrush; the Governor was smitten with this inept young seafarer. Guybrush, dazzled by her beauty, could utter only incomprehensible strings of consonants. The Governor, mistaking his incoherence for aloofness, showed him the door. Fester Shinetop was waiting on the other side.

He confiscated Guybrush's sword, tied him to the Idol of Many Hands, and threw him off the Melee Island docks. Believing he'd disposed of a troublesome rival, LeChuck returned to the infernal regions beneath Monkey Island, where his spectral crew and Ghost Ship waited to return to Melee and capture Elaine.





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

However, Guybrush Threepwood was a most unusual young man—a young man who could hold his breath for a full 10 minutes. This gave him enough time to compose his mind and realize that all he had to do to escape his predicament was to pick up the idol and climb the ladder to the dock.

He rescued himself just in time to see the Ghost Ship sail away to Monkey Island, with Elaine onboard. On examining the



taunting note LeChuck had left behind, Guybrush realized he had to get himself a ship and a crew and rescue the woman of his dreams. Unfortunately, most of the pirates on the island were thoroughly intimidated by LeChuck. The only crew members Guybrush could scare up were Carla, the Swordmaster; Otis, a prisoner

in the Melee Island jail; and Meathook, a semirecluse with a pathological fear of parrots. It was in procuring a ship that Guybrush first encountered Stan, the Super Salesman. Stan ended up selling Guybrush a rickety old tub, one of the few ever to return from the mysterious Monkey Island.



Captain Threepwood's crew was less than cooperative, and this, along with a profound ignorance of his destination's location, thoroughly depressed him. He retired to his cabin. There he found the log of the previous captain of the *Sea Monkey*, who apparently had

reached Monkey Island by accident after consuming a strange meal. A search of the captain's quarters revealed a bizarre recipe,



and Guybrush, believing the dinner somehow was the key, followed the recipe exactly. The fumes overcame him, and he lost consciousness.

When he awoke, the *Sea Monkey* was off the shore of Monkey Island. Stan had neglected to provide rowboats, but the resourceful Guybrush solved the problem by firing himself from the ship's cannon onto the shore.

Guybrush found Monkey Island a strange and wondrous place.

The hermit, Herman Toothrot, held the key to one of Monkey Island's secrets.

The vegetarian cannibals (including a young Lemon-head) left memos on embossed letterhead all over the island. They told him of the pirates' subterranean lair beneath the giant monkey head that was their sacred site. They also gave him the eerie Head of the Navigator that would guide him through infernal under-island realms to the Ghost Ship. The cannibals had sworn vengeance on LeChuck for defiling their sacred site and for stealing their Voodoo Root, key ingredient in a magical elixir that destroyed ghosts.

Guybrush descended through the mouth of the giant monkey head to wander





the bowels of hell searching for his true love. He knew the only way to conquer LeChuck was to find the Voodoo Root, return it to the cannibals, and obtain the spook-dissolving fluid.



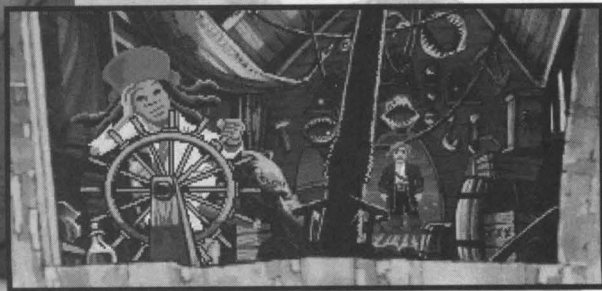
This he managed, but when he returned to attack the ghost crew, he found LeChuck had returned to Melee Island to marry Elaine.

Although Guybrush stopped the wedding, it looked as if LeChuck had the upper hand. He used his ghostly might to punch Guybrush all over the island. Only the fortuitous discovery of a substitute root beverage enabled Guybrush to destroy LeChuck. Or so he thought.

Without the threat of LeChuck, Elaine found Guybrush's callowness grating, and the couple parted.



Years later, Guybrush sought the legendary pirate treasure, Big Whoop, on Scabb Island. Although he'd arrived with a great deal of money, he soon lost it all to the thug Largo LaGrande, who had all of Scabb under his thumb.

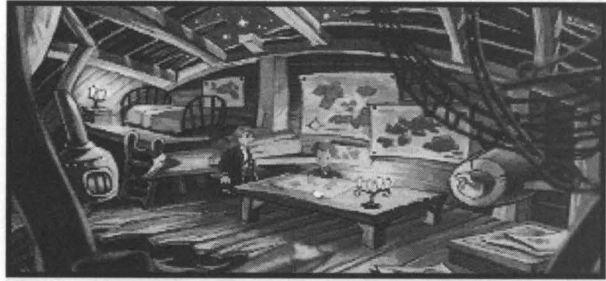


Again, Guybrush turned for help to the Voodoo Lady, who had relocated there. She taught him how to make a Voodoo Doll to get back at LaGrande. In assembling the doll, Guybrush became acquainted with many colorful denizens of Scabb Island. Captain Dread, the Rasta

CHAPTER ONE: BACKGROUND



captain, promised Guybrush transportation off Scabb when Largo was defeated. And Guybrush felt an instant rapport with Wally, the cartographer. Here at last was someone wimpier than even Guybrush. He also worked for a while to raise money at a local bar, where a certain combination of drinks thickened your spit.



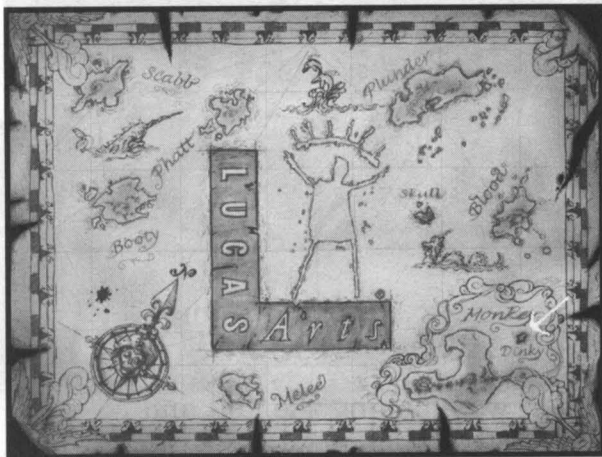
Uppermost in his mind, however, was making the doll and getting his money back from Largo. Unfortunately, gloating in triumph, Guybrush revealed to LaGrande that he'd defeated the Ghost Pirate, little knowing that LaGrande was LeChuck's first mate. When Largo demanded proof, Guybrush whipped out a fragment of LeChuck's beard. Largo grabbed it and ran off, cackling, into the night. He swore to resurrect his former captain as a zombie.



The Voodoo Lady confirmed this. Guybrush's only hope for defeating LeChuck, she said, lay in discovering Big Whoop. But the map to Big Whoop had been torn in four pieces dispersed among three islands.

As Guybrush later learned, Elaine's father, Captain Marley, had drawn the map, divided it, and given a piece to each of the other three members of his crew—Rum Rogers, Sr., first mate; Rapp Scallion, cook; and young Lindy, the cabin boy.

The treasure supposedly lay buried on Dinky Island. Years later Guybrush found that Dinky was an offshore "suburb" island



of Monkey Island, with a subterranean tunnel connecting the two. The map led to the tunnel entrance.

At the time we speak of, however, Guybrush was concerned solely with recovering the map pieces. On Phatt Island, the corrupt Governor Phatt, another toady of LeChuck's, quickly imprisoned him. LeChuck had put a price on Guybrush's head, and the corpulent governor wanted the money to keep himself in bacon and beans.

Guybrush escaped, but while on the island encountered a young fisherman who made him a wager: If Guybrush could bring back a fish bigger

than the fisherman's fish, the fisherman would give him his pole.

Guybrush tracked down Rum Rogers, Jr. and asked about the map, but Rogers wouldn't converse unless beaten in a drinking contest. Guybrush couldn't handle his brand of grog. He had better luck at the Phatt Island Casino, where he won a ticket to Elaine Marley's Mardi Gras Party. These days she was governor of a nearby island named "Booty."

Naturally, he set sail at once.

At Booty Island, a comely captain named Kate Capsize hawked handbills advertising her glass-bottomed boat excursions—way out of Guybrush's price range at the time. But he took the handbill with her picture on it.



In a local store, he found, of all things, one of the map pieces for sale—at an astronomical price. The storekeeper offered to trade it for the figurehead from the sunken ship, the *Mad Monkey*. Guybrush picked up a few odds and ends, including a saw and a mirror, but realized he needed a lot more money than he had.

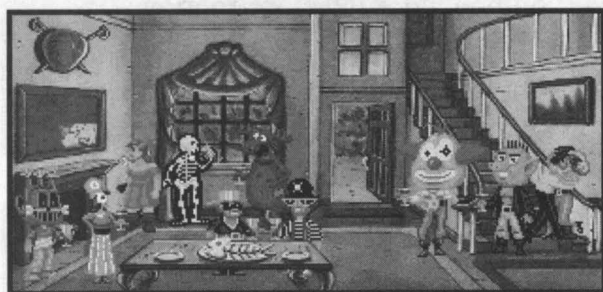
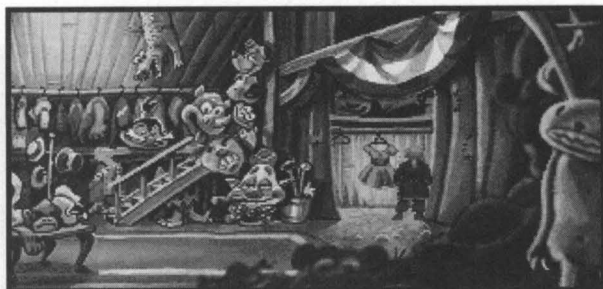


In a coffin store on Booty Island, Guybrush again encountered Stan, now peddling used coffins. Guybrush was about to walk away as Stan demonstrated a floor model, when he noticed a skeleton crypt key hanging on the wall. Rapp Scallion was buried with his map piece on Scabb Island. Stan would never give him the crypt key. Guybrush looked at Stan in the coffin and started humming "If I Had a Hammer." He'd seen a carpentry shop on Scabb, so he vowed to return better equipped.



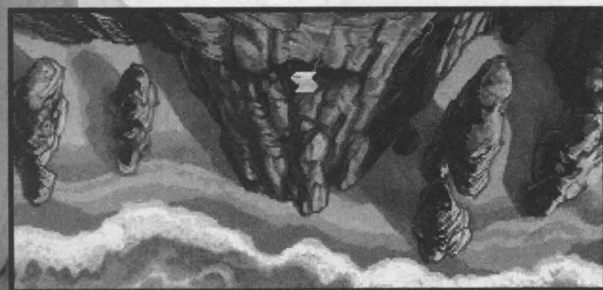
A spitting contest on Booty Island offered fabulous prizes, and Guybrush thought maybe the spit-thickening drinks from Scabb might help, but he was in a hurry to see Elaine. The invitation entitled him to a free costume, so he checked the costume store and picked it up—a pink tutu. Suddenly he was a little less anxious to meet Elaine....





His shyness increased when he arrived at her mansion and saw how huge it was. He wandered the grounds and into the kitchen, where the chef was preparing a huge fish. The chef chased him away, but Guybrush eluded him, ducked back into the kitchen, and grabbed the fish. Confident he would win the fishing pole back at Phatt Island, Guybrush joined the party. Immediately his attention was riveted by the framed and mounted map piece hanging over the fireplace.

His reunion with Elaine could wait. Guybrush grabbed the map and ran out the door. He didn't know Elaine's dog, Little Guybrush, was trained to howl if he smelled the map piece. The gardener trapped Guybrush and brought him before the governor, who was none too pleased to see him. Our hero had almost won her over until he mentioned the map piece. Elaine, heartbroken that her



love seemed more interested in treasure than in her, threw it out the window, and an errant breeze blew it over a cliff.

Guybrush pursued the other map leads, having lost both his love and her map piece. He returned to Scabb Island, where he got the drinks he needed and sawed off a sleeping pirate's wooden leg to create a carpentry emergency. When the carpenter left his shop on the house call, Guybrush grabbed his hammer. He set sail for Booty Island and nailed Stan in his coffin.



But when he returned to Scabb and investigated the crypt, Guybrush discovered there were several coffins there, none labeled. Instead, a revealing quote identified the inhabitant of each coffin. Guybrush remembered having seen a *Famous Pirate Quotations* book in Governor Phatt's mansion, so back to Phatt Island he went.



While there he picked up his fishing rod prize and looked scornfully at the "Wanted" poster with his picture on it. If he could collect the reward, he could buy a bottle of near-grog to drown his sorrows in. Then he remembered the Scabb Island bartender telling him that Kate Capsize always cleaned out his supply of near-grog. And then remembered he had to beat Rum Rogers, Sr. at a drinking contest. Suddenly all the pieces fit.



Guybrush substituted Kate's picture (from the handbill) for the one on the wanted poster, waited until she was arrested, sneaked into the jail, and took the near-grog from her confiscated possessions. Then, pretending to be her friend, he freed her from jail.

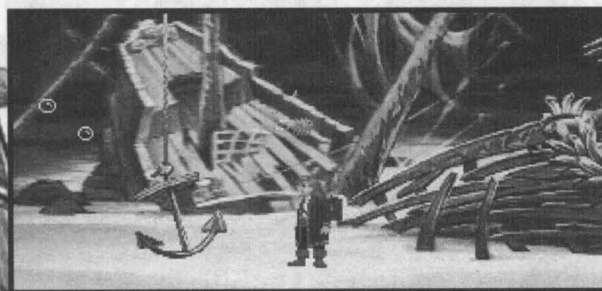
Next, he took the "rum" to Rum Rogers' place and defeated him. But there was no map. The sculpture outside usually held a telescope—and perhaps that was the key.

He found the quotations book in Phatt's bedroom, atop the sleeping governor. He substituted a book from the local library (after first checking it out). It was *Great Shipwrecks*, and it gave the location of the wreck of the *Mad Monkey*.



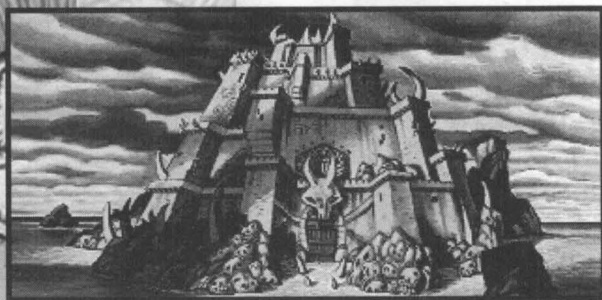
First, however, Guybrush wanted to get his first map piece from the crypt. He returned to Scabb Island. When he opened Scallion's coffin, he found only ashes. Someone had cremated Rapp—and possibly the map, as well. Guybrush was crestfallen.

Then he remembered having seen an “Ash to Life” potion at the Voodoo Lady's International House of Mojo. Sure enough, she had the voodoo remedy, and Guybrush restored the dead cook to (temporary) life. After first running one little errand for Rapp (the French-fried chef had left the burners on at his Steamin' Weenie Hut), our hero acquired his first map piece.



to book a voyage on Kate's boat. He remembered the location of the *Mad Monkey*, and, using his ability to hold his breath for 10

minutes, dove down and retrieved the figurehead. The second map piece was his.



Meanwhile, unbeknownst to Guybrush, LeChuck had been revived at his fortress in the darkest part of the Caribbean. His forces were scouring



the area for Guybrush. LeChuck knew he could not hope to win Elaine unless Guybrush was out of the picture.

The good news is Guybrush was able to use his fishing pole to retrieve the map piece from over the cliff. The bad news is a sea gull grabbed the piece before he could reel it in and flew away with it to a tree house on the other side of the island. At the tree house, a single peg remained of its original peg ladder. The boat paddle hanging on the wall of Elaine's bedroom might serve. He fetched it and stuck it in the second hole, but as he started to climb, the paddle broke, and Guybrush fell and struck his head.

While unconscious, he had a strange dream: The ghosts of his parents said they had a message for him, a song about bones being connected to one another. Having taken a sleep learning course, he knew how to take notes while unconscious, and was able to record the song's words.



When Guybrush regained his wits, he took the broken paddle to the carpenter on Scabb Island and had it repaired. Then he returned to Booty Island and the tree house—but the gull had secreted the map in a heap of other papers. Remembering Little Guybrush and his sensitive nose, Guybrush fetched the dog, who cheerfully dove into the pile and retrieved the missing piece.



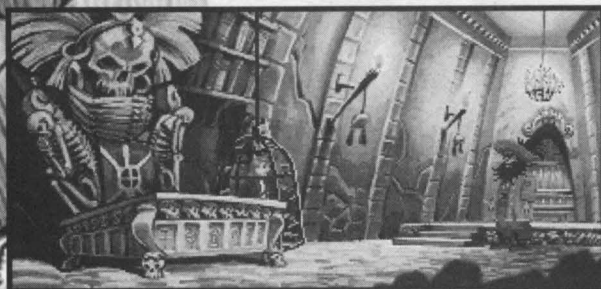
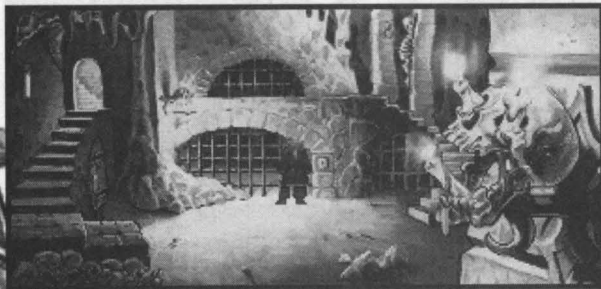
Now there was only one to go, and our hero was hopeful: He'd found a telescope in the tree house. He returned to Rum Rogers' house on Phatt and used the telescope with the statue. The lens concentrated a beam of light that traveled through a



window into the house. Guybrush examined the interior wall where the light fell, but he could find no hidden switch or loose brick. Then he realized the beam struck the empty center of a mirror frame. He inserted his mirror and located the secret switch that revealed the hiding place of the fourth and final map piece.

To piece the map together correctly, Guybrush consulted an expert—Wally, the cartographer. Wally agreed to restore the map in return for a Love Bomb from the International House of Mojo. (Wimpy cartographers often have trouble finding dates.) But while Guybrush was with the Voodoo Lady, she had a psychic flash: Wally had been kidnapped.

LeChuck would stop at nothing to keep Guybrush from finding Big Whoop.



But luck was with Wally and Guybrush. Outside the International House of Mojo a large crate awaited delivery to LeChuck's fortress. Guybrush climbed inside and shortly arrived at the dread headquarters of the zombie pirate. He found Wally in the dungeon, and learned that its key lay in LeChuck's throne room.

LeChuck's maze-like fortress would have been impenetrable, were it not for Guybrush's dream. His spectral parents' song was the key for decoding the odd bone insignias on the fortress doors. Guybrush made it to the throne room—but was captured before he could grab the dungeon key.

LeChuck planned a fiendish torture for Guybrush. He would boil Guybrush alive until only his bones remained, use his



voodoo magic to preserve the bones' life force, and then make them into a chair. He would take great delight in using the chair just to hear Guybrush scream. Wally would become a hassock.



It took all his ingenuity for Guybrush to escape, but in their flight, he and Wally stumbled into an unlighted part of the fortress. Guybrush struck a match to reconnoiter, and he was horrified to see he was in the powder room—not the bathroom, the *powder* room, filled with dynamite and gunpowder. He was even more horrified when the match flew from his trembling fingers into an open case of dynamite.

Somehow Guybrush survived the explosion and landed on Dinky Island—where Big Whoop was supposed to be. He'd almost lost hope when again he encountered the garrulous Herman Toothrot. A helpful parrot that had belonged to Captain Marley showed him the way to the tunnel that led to Big Whoop. And once more LeChuck was waiting.

This is where the accounts get confused. Guybrush thought he'd vanquished LeChuck using the Voodoo Doll, but in reality LeChuck cast a spell on Guybrush, returning him to childhood. Guybrush believed he was on an excursion with his parents and his brother "Chuckie," but Guybrush actually was trapped in LeChuck's Carnival of Doom. Except somehow he escaped.



This is where the story of *The Curse of Monkey Island* opens and the third volume of the Threepwood memoirs begins.



CHAPTER 2

HINTS



T

here's always one, isn't there? Some frustrating little puzzle that makes you want to keelhaul the game designer, or at least make him swab the decks. But matey, they toss you in the brig for that sort of thing and a couple of years in the brig can really cut down on your enthusiasm for finishing a computer game. That's what the Hint Section is for...getting you through that one puzzle that has you throttling your parrot (or those 39 puzzles—who's to know?). So just page through and find the question that has you stuck. Now look at the answers...wait a minute, what's this? Some dastardly degenerate printed the answers *upside down*—and there's more than one of them! Which one is right? They all are.

This is a tiered hint section that is designed so that if you want to prolong the torture of figuring out a puzzle, we can help you. The first answer is a general push in the right direction. The second gives you more information, and so on to the last answer that tells you exactly what you need to know. Maybe.



You see, sometimes those rascally game designers have come up with really complex puzzles, and answering the first question only leads to a second, or a third. But if you really want the complete info, just keep reading down the questions, and all will be revealed eventually. For map details, see the Appendix. Remember, for a pirate, torture is FUN.

GUYBRUSH IS STUCK IN THE CANNON ROOM WITH BLOODNOSE THE PIRATE. HOW CAN HE GET FREE TO BE WITH ELAINE?

1. He must get through the door in the wall.
2. But the door won't respond to normal force.
3. When force won't work, talking your way out of a situation is a good idea.
4. Talk to Bloodnose...use dialogue lines 2, 2, 6, 5, and 5.



NOW THAT WALLY'S NOT A PROBLEM, HOW DO WE GET OUT OF THE ROOM?

1. Guybrush still needs to get through the door.
2. The cannon has enough power to get through the door.

3. Use the cannon.

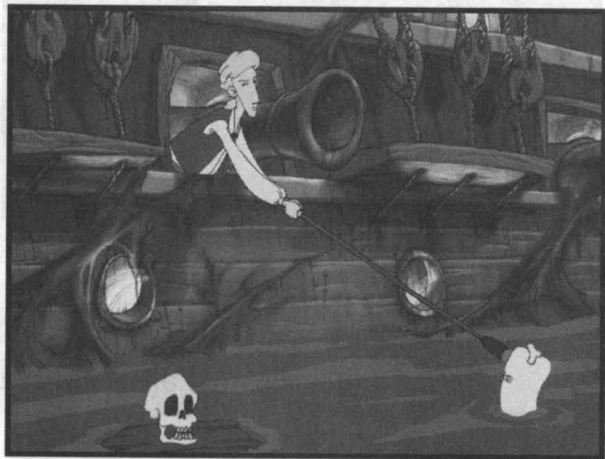


I KILLED OFF FOUR BOATLOADS OF PIRATES, BUT I STILL CAN'T GET OUT OF THE ROOM

1. It's possible to push the cannon through the door, but a rope holds it in place.
2. Guybrush needs to cut through the rope.
3. Maybe some of the debris in the water includes some-thing that will cut through the rope.

HOW CAN I GET SOME OF THAT NEAT FLOATING DEBRIS FROM THE WATER?

1. Pick up Wally's hook from the floor and the ramrod from the back wall.
2. Open your inventory and use the hook with the ramrod to make a gaff.



3. Look out the cannon port, and use the gaff to pick up the floating debris.

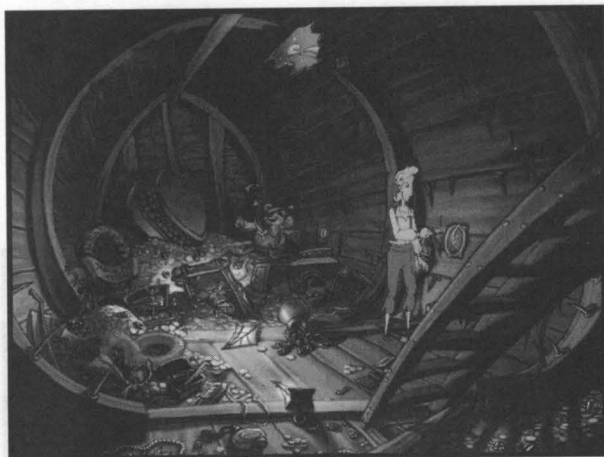
I'VE GOT THIS REALLY COOL CUTLASS, BUT I STILL CAN'T GET OUT OF THE ROOM

1. The cannon could blast through the door if it were loose.



2. The rope holds the cannon in place.

3. Use the cutlass with the cannon restraint rope, then use the cannon.



HOW DO I GET OUT OF THE TREASURE HOLD?

1. The only place Guybrush can reach is the porthole.
2. Because it's stuck tight, he needs something that will cut glass.
3. Have you picked up the bag of nickels yet?

4. Use the diamond ring with the porthole to cut it open and escape.

ELAINE HAS TURNED TO GOLD AND I'M STRANDED ON THE BEACH.

1. Well, not exactly stranded....Guybrush can go many places on the island.
2. But he should probably be looking for a cure for Elaine.
3. Pick up the burning ember by the wrecked boat and walk off to the right.



EVERYTHING IN TOWN IS CLOSED DOWN. WHAT SHOULD I DO?

1. Only one person can tell Guybrush what he needs to know about breaking the curse on Elaine.
2. She's an expert on magic and curses.
3. Talk to the Voodoo Lady.

EVERYBODY TELLS ME TO TALK TO THE VOODOO LADY, BUT I CAN'T FIND HER.

1. The Voodoo Lady doesn't like to hang out around lots of people.
2. She prefers a more natural, spookier setting.
3. Check the map. She's in the swamp near the fort.

I WENT TO SEE THE VOODOO LADY, BUT NOBODY WAS HOME.

1. She's there. You just have to know how to summon her.
2. You have to do something creepy and weird.
3. Pull the tongue on the stuffed alligator.





WHAT SHOULD I SAY TO THE VODOO LADY?

1. You must tell her what happened.
2. And you must learn what will break the curse.
3. And where to find it.

4. The shortest dialogue path is 4, *, *, 1, 4, 6. The asterisks indicate the number of your choice.

I TALKED TO THE VODOO LADY, BUT I DON'T KNOW WHAT TO DO NEXT.

1. Remember Guybrush is a pirate.
2. He steals stuff.

3. Pick up everything you can in the House of Voodoo, and go to the theater in East Pollo. Use the bag of nickels on the gumball machine to get gum.



THE KID AT THE LEMONADE STAND CHEATED ME.

1. The problem is with that bottomless mug.
2. As long as that's all you have to drink from, you'll keep getting cheated.



3. You'll need to find another mug.

WHERE CAN I FIND SOMETHING TO DRINK LEMONADE WITH?

1. The lemonade kid won't help you.
2. You must go someplace where the heat makes people thirsty.

3. The sunbathers at the Brimstone Beach Club usually have a spare mug or two.

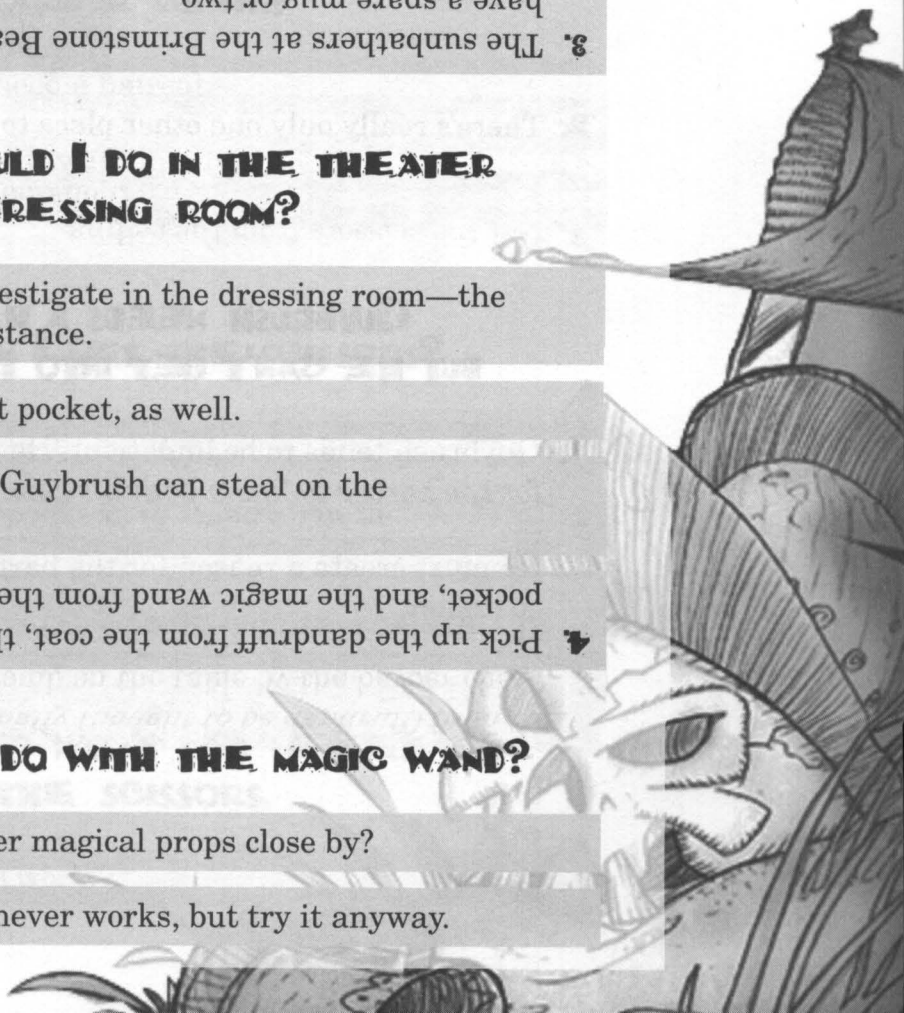
WHAT SHOULD I DO IN THE THEATER DRESSING ROOM?

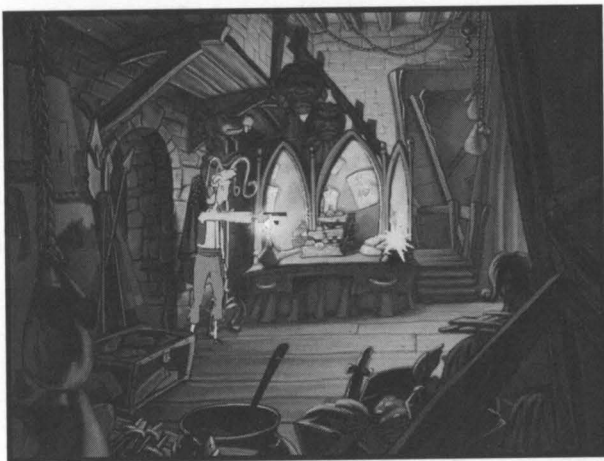
1. There's lots to investigate in the dressing room—the pirate coat, for instance.
2. Check out the coat pocket, as well.
3. Is there anything Guybrush can steal on the dressing table?

4. Pick up the dandruff from the coat, the glove from the pocket, and the magic wand from the dressing table.

WHAT CAN I DO WITH THE MAGIC WAND?

1. Are there any other magical props close by?
2. I know that trick never works, but try it anyway.





3. Use it on the magic hat.

4. Pick up the book that appears.

WHERE SHOULD I GO AFTER THE THEATER?

1. Guybrush can't get any lemonade, and they won't let him in the chicken shop.

2. There's really only one other place to go downtown.

3. Check out the barbershop.

GUYBRUSH NEEDS A HAIRCUT, BUT HE CAN'T GET INTO THE CHAIR.

1. Guybrush tends to be impatient. He probably won't wait for the barber to finish with his customer.

2. He must create a reason for the barber to reject the customer.

3. Use the lice (originally thought to be dandruff) from the theater with the comb on the table by the barber chair.



HOW CAN I FIND WHAT I NEED TO USE ON THE COMB TO GET A HAIRCUT?

1. Have you been to the theater dressing room?
2. Look at the dandruff on the pirate coat.
3. Take the "dandruff" from the coat.

WHAT SHOULD GUYBRUSH DO IN THE BARBER CHAIR?

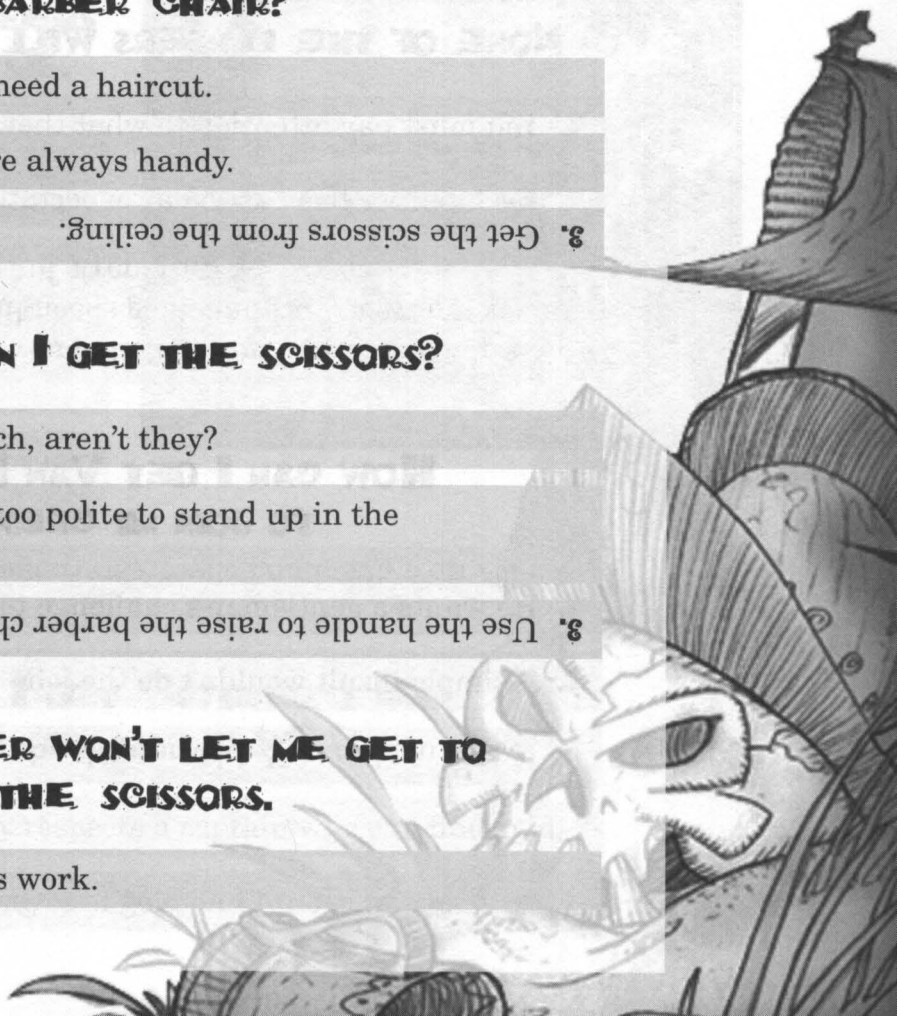
1. He doesn't really need a haircut.
2. But sharp tools are always handy.
3. Get the scissors from the ceiling.

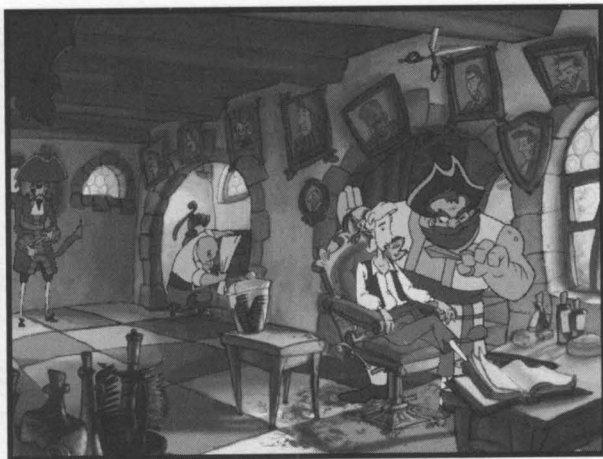
HOW CAN I GET THE SCISSORS?

1. They're out of reach, aren't they?
2. And Guybrush is too polite to stand up in the barber chair.
3. Use the handle to raise the barber chair.

THE BARBER WON'T LET ME GET TO THE SCISSORS.

1. He's devoted to his work.





2. He's constantly consulting that book the paperweight holds down.

3. Use the handle to raise the chair enough to let you grab the paperweight rock from the book.

NONE OF THE BARBERS WILL JOIN MY CREW.

1. You must pay attention to what they say.
2. Each barber has particular expectations of a captain.

3. Van Helgen wants you to defeat him in a gentleman's duel, Cutthroat Bill needs gold, and Haggis wants you to defeat him in a test of strength.

HOW CAN I GET VAN HELGEN TO JOIN MY CREW?

1. He wants a gentleman's challenge to a duel.
2. A simple insult wouldn't do the job.
3. Use the glove from the theater with Van Helgen.

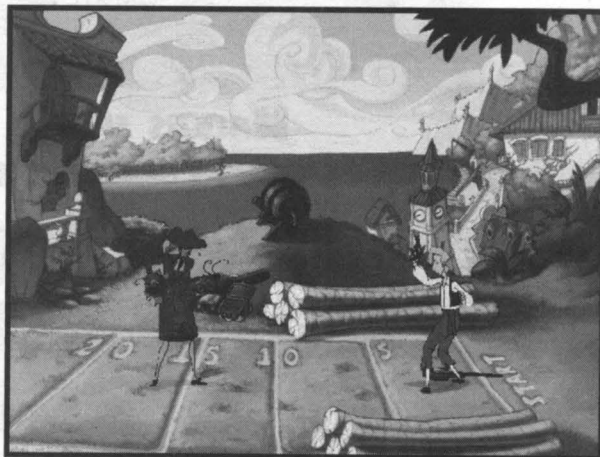


HOW CAN I DEFEAT VAN HELGEN?

1. You'll never beat him with the pistol.
2. The banjo is the instrument to use.
3. Lower the lid on the middle pistol case, and choose the banjo.
4. Play the same notes he did on your banjo.

VAN HELGEN SEEMS TOO GOOD FOR ME.

1. You're dueling him on the banjo, right?
2. And you copied his notes as long as you were able, until he started soloing?
3. At this point, Guybrush must play dirty.



4. Pick up a pistol and shoot Van Helgen's banjo.

HOW CAN I GET CUTTHROAT BILL TO JOIN MY CREW?

1. Cutthroat Bill only respects a captain who can find gold.
2. There's only one source of gold on Plunder Island.



8. Steal the gold tooth from Blondebeard in the chicken shop.

HOW CAN I GET HAGGIS TO JOIN MY CREW?

1. He only respects a captain who can beat him at a test of strength.

2. A Scottish test of strength.

3. You must beat him at the caber toss.

HAGGIS SEEMS A LOT BETTER THAN I AM AT THIS CABER STUFF.

1. Yeah, well, Guybrush is kind of wimpy.

2. You must cheat.

3. You need a caber made from much lighter wood.

4. Such as a rubber tree.

THE RUBBER TREE DOESN'T FALL EASILY.

1. Nothing on Plunder Island could saw through a rubber tree.

2. And what makes you think a little old ant could ever move a rubber tree plant?

3. You need something more explosive.



4 You must use the rum cask nearby to knock it down.

I CAN'T GET RUM OUT OF THE CASK ON THE GRASSY KNOLL.

1. Keg tappers don't exist yet, so you may have to break the keg.

2. If it were to fall from the sawhorse...

3. Use the knife from the customer in the restaurant to cut through the sawhorse.

OK, I GOT THE RUM KEG OPEN... BUT HOW DO I USE IT?

1. Because it spilled on the ground, the best use of the rum is as an explosive.

2. You must find something burning to ignite the rum.

3. Use the ember from the beach to ignite the trail of rum.

4 Challenge Haggis to a caber duel.





I CAN'T GET INTO THE RESTAURANT TO GET WHAT I NEED.

1. Blondebeard has delusions of grandeur and requires a reservation.
2. The only customer who got a reservation was on his way to dinner when he was eaten by a snake.
3. To get his reservation slip, you must survive the snake.

I CAN'T FIND THE SNAKE.

1. Snakes usually hang out in the undergrowth.
2. Like the dense undergrowth between the chicken shop and the dye vats.
3. Use the scissors from the barbershop to cut through the underbrush by the chicken shop.



HOW CAN I GET TO DANGER COVE?

1. You have to get through the undergrowth between the chicken shop and the dye vats.
2. It would take a sharp cutting implement.



3. Use the scissors from the barbershop to cut through the underbrush by the chicken shop.

I SEEM TO BE PART OF THE SNAKE.

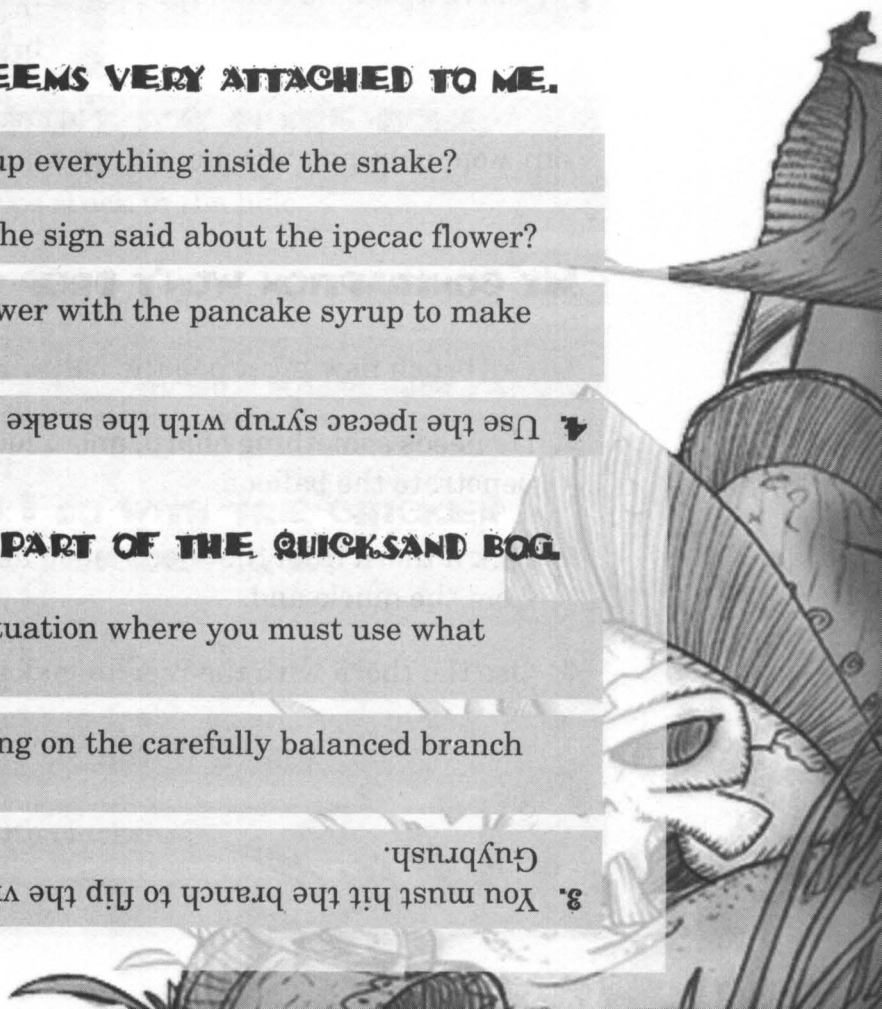
1. There's no obvious way to get out.
2. So Guybrush must use what's inside.
3. Pick up everything else that is inside the snake.

THE SNAKE SEEMS VERY ATTACHED TO ME.

1. Have you picked up everything inside the snake?
2. Remember what the sign said about the ipecac flower?
3. Use the ipecac flower with the pancake syrup to make ipecac syrup.
4. Use the ipecac syrup with the snake head.

I SEEM TO BE PART OF THE QUICKSAND BOG.

1. This is another situation where you must use what you've got.
2. See the vine leaning on the carefully balanced branch under the tree?
3. You must hit the branch to flip the vine toward Guybrush.





GUYBRUSH DOESN'T SEEM ABLE TO GET TO THE VINE.

1. Nope. He must construct some device that will get to the branch.
2. He needs something heavy to drop on the branch, and some way to get it over the branch.

3. Use the paperweight with the balloon, and then blow the balloon over the branch.

MY CONTRAPTION WON'T DROP ON THE BRANCH.

1. Guybrush now must pop the balloon.
2. He needs something sharp, and a forceful way to get it to penetrate the balloon.
3. Pick a thorn from the thorn bush, and one of the reeds from the quicksand.
4. Use the thorn with the reed to make a peashooter.

5. Use the peashooter with the balloon.



THERE'S A HOLE IN THE BOAT IN DANGER COVE.

1. You need a small, round plug for the hole.
2. It must be solid, and made of something that would keep water out.

3. Construct a plug using the biscuit cutter from the chicken shop on the rubber tree at the caber field. You get through the caber field by going through the arch near the theater.

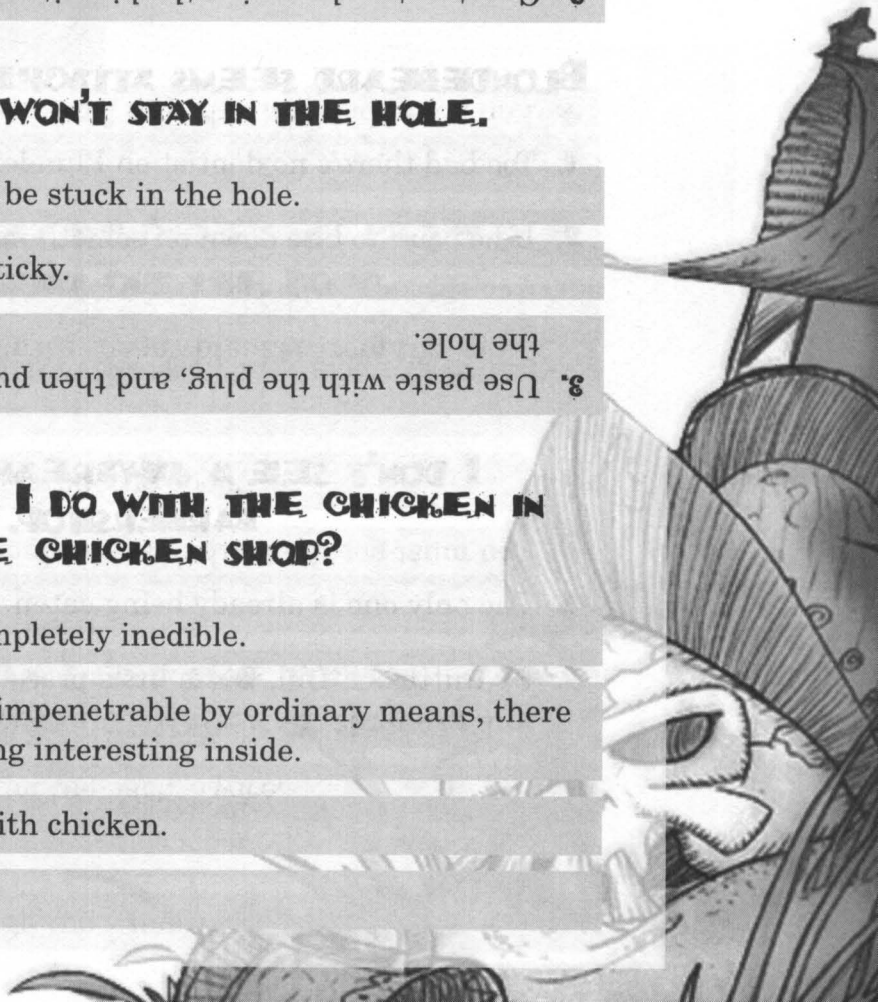
THE PLUG WON'T STAY IN THE HOLE.

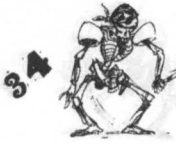
1. The plug needs to be stuck in the hole.
2. With something sticky.

3. Use paste with the plug, and then put the plug in the hole.

WHAT SHOULD I DO WITH THE CHICKEN IN THE CHICKEN SHOP?

1. The chicken is completely inedible.
2. And although it's impenetrable by ordinary means, there might be something interesting inside.
3. Biscuits go well with chicken.
4. Bite the biscuit.





5. Use the maggots from the biscuit with the chicken.

**THE CUSTOMER IN THE CHICKEN SHOP IS DEAD,
AND WON'T GIVE ME HIS KNIFE.**

1. Well, if he's dead, talking to him probably won't help.

2. And just looking at him won't accomplish anything.

3. Push him, then grab the knife.

BLONDEBEARD SEEMS ATTACHED TO HIS TOOTH.

1. Too bad there's no dentist on Plunder Island.

2. If he were to bite down on something hard....

3. You must loosen it with the jawbreaker from the barbershop.

**I DON'T SEE A JAWBREAKER IN THE
BARBERSHOP.**

1. The only one is already being eaten.

2. By Cutthroat Bill. But a little pressure might convince him to share.

3. Hit Cutthroat Bill on the back. Twice.



**I LOOSENED
BLONDEBEARD'S
TOOTH, BUT IT'S NOT
COMING OUT.**

1. You must get it out of his mouth.
2. A gum bubble might do the trick.
3. Give the gum to Blondebeard.



4. Pop the bubble with the pin from the House of Voodoo.

**BLONDEBEARD WON'T LET ME CARRY
THE TOOTH OUT THE DOOR.**

1. The tooth is too small to throw out the door; actually it's too small to throw at all....
2. There's another exit from the shop.

3. You must get the tooth out the window.

**HOW CAN I GET THE TOOTH
OUT OF THE CHICKEN SHOP?**

1. The same way you got the tooth out of Blondebeard's mouth.
2. Then send it through the window.

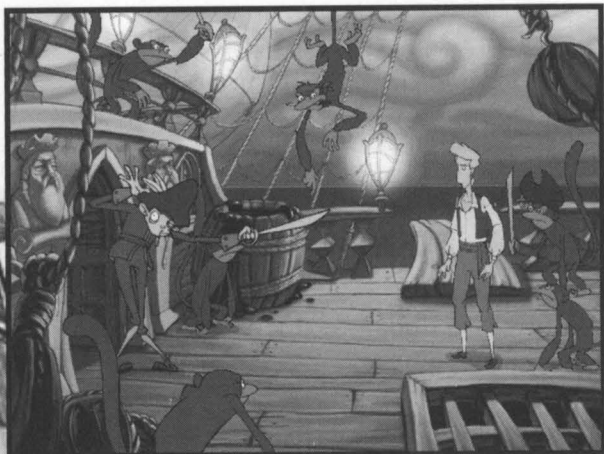


3. It needs to be in a gum bubble.

HOW CAN I GET THE GUM OUT THE WINDOW?

1. Chew the gum and put the tooth in the gum.
2. Now you need something to lift up the gum bubble.

3. Breathe helium from the balloon and chew the chewed gum again.



HELP! I LOST THE TOOTH.

1. The tooth hasn't gone very far.
2. The bubble popped right outside the door.

3. Use the pie pan from the chicken shop with the mud puddle under the drainpipe.

I BOARDED THE SHIP, BUT THEY KEEP THROWING ME OFF.

1. They'll keep doing that, but you must find another way to be punished.



2. They won't tar and feather Guybrush as long as the plank works.

3. You must get rid of the plank.

HOW CAN I DISABLE THE PLANK?

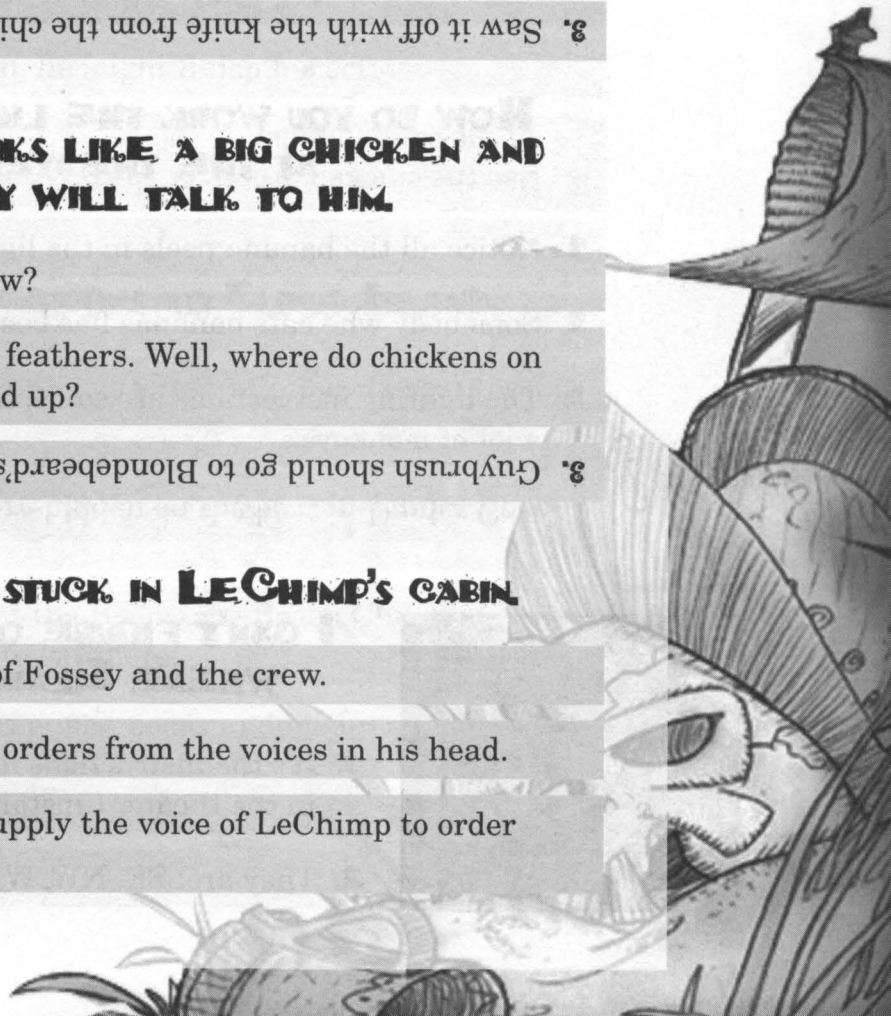
1. It must be cut off.
2. You need more than scissors to cut through wood.
3. Saw it off with the knife from the chicken shop.

GUYBRUSH LOOKS LIKE A BIG CHICKEN AND NOBODY WILL TALK TO HIM

1. So what else is new?
2. Oh, you mean the feathers. Well, where do chickens on Plunder Island end up?
3. Guybrush should go to Blondebeard's chicken shop.

GUYBRUSH IS STUCK IN LECHIMP'S CABIN

1. You must get rid of Fossey and the crew.
2. Fossey only takes orders from the voices in his head.
3. Guybrush must supply the voice of LeChimp to order Fossey around.





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

4 Use the ventriloquist book from the theater with LeChimp, and then climb out the porthole.

I CAN'T FIND THE BOOK IN THE THEATER.

1. Ventriloquism is similar to a magic act.
2. Maybe performing magic would make the book appear.

3. Use the magic wand with the magic hat in the dressing room.

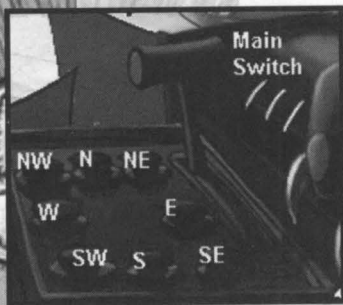
HOW DO YOU WORK THE LIGHTING BOARD AT THE THEATER?

1. Notice all the banana peels in the lighting booth?
2. Somebody who eats bananas has been running the lights.
3. The lighting instructions are someplace where there are a lot of monkeys.

4 The instructions are hidden on the boat in Danjer Cove.

I CAN'T FIGURE OUT THE MAP TO WHERE ELAINE IS BURIED.

1. It's the instructions for the lighting board in the theater (upstairs).
2. They are: SE, NW, W, S, E, NE (2), E, SW.





8. Remember to press the NE button twice in a row. If you make a mistake, the handle resets the lights.

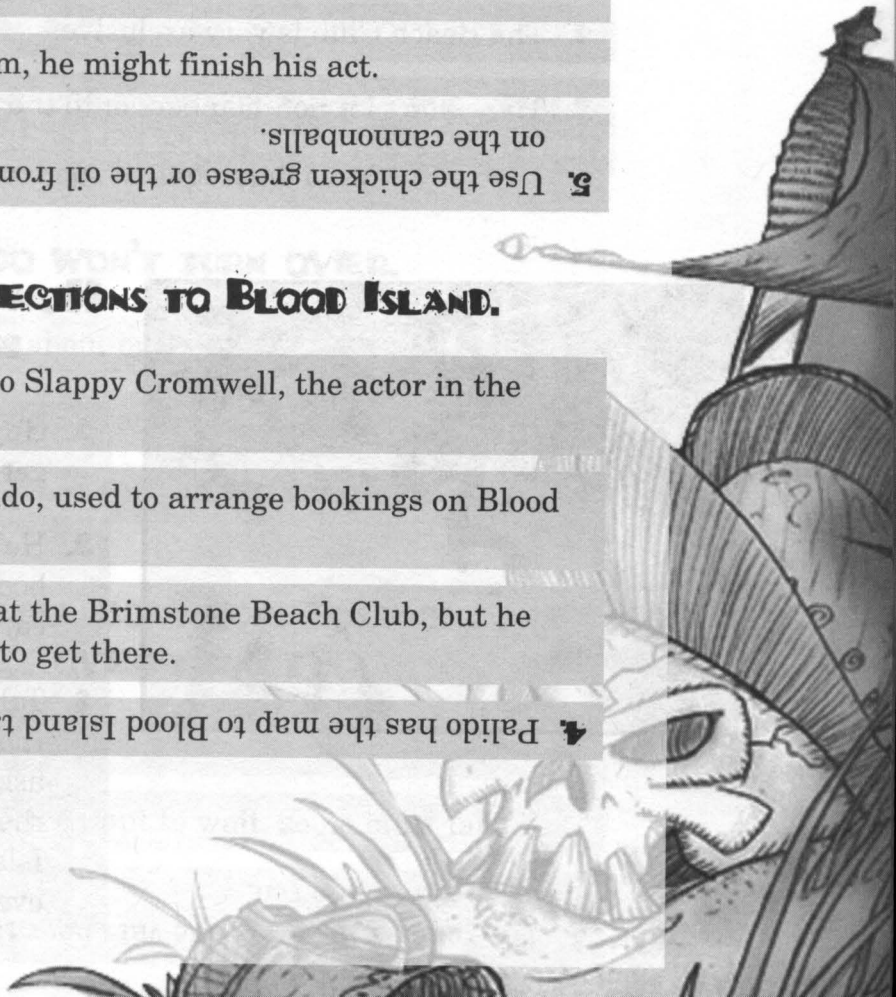
I CAN'T GET THE ACTOR OFF STAGE.

1. What's he doing?
2. If he's not juggling, you don't stand a chance.
3. If he *is* juggling, he'll soon juggle the cannonballs from the dressing room.
4. If he dropped them, he might finish his act.

5. Use the chicken grease or the oil from the beach cabana on the cannonballs.

I NEED DIRECTIONS TO BLOOD ISLAND.

1. Have you talked to Slappy Cromwell, the actor in the theater?
2. His manager, Palido, used to arrange bookings on Blood Island.
3. Palido hangs out at the Brimstone Beach Club, but he can't *tell* you how to get there.
4. Palido has the map to Blood Island tattooed on his back.



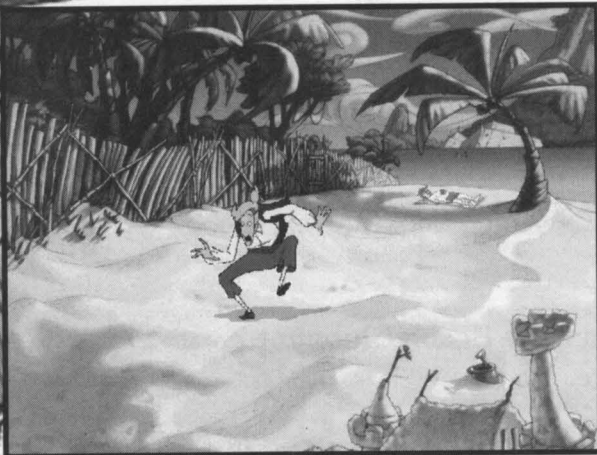


HOW CAN I FIND PALIDO?

1. Palido is in constant pursuit of the perfect tan.
2. He hangs out at the Brimstone Beach Club.
3. He's on the far end of Brimstone Beach.

THE CABANA BOY WON'T LET ME ON THE BEACH.

1. The Beach Club is very exclusive.
2. They won't let nonmembers onto the beach.
3. You must show him your membership card.



HOW CAN I JOIN THE BEACH CLUB?

1. Guybrush would never get accepted on his own.
2. He'd have to use somebody else's membership card.
3. Talk to Blondebeard at the chicken shop after asking Slappy at the theater about Blood Island; ask him if he ever gets out of the shop.



4. There's a membership card inside the chicken at Blondebeard's.

I CAN'T GET ACROSS THE SAND.

1. It's too hot for Guybrush's flimsy shoes.
2. He needs something thick and soft to lay on the sand.
3. Three towels might work.
4. If they were wet.

5. Use the towels with the ice bucket, then put one down, walk on it, put the next down, and so on.

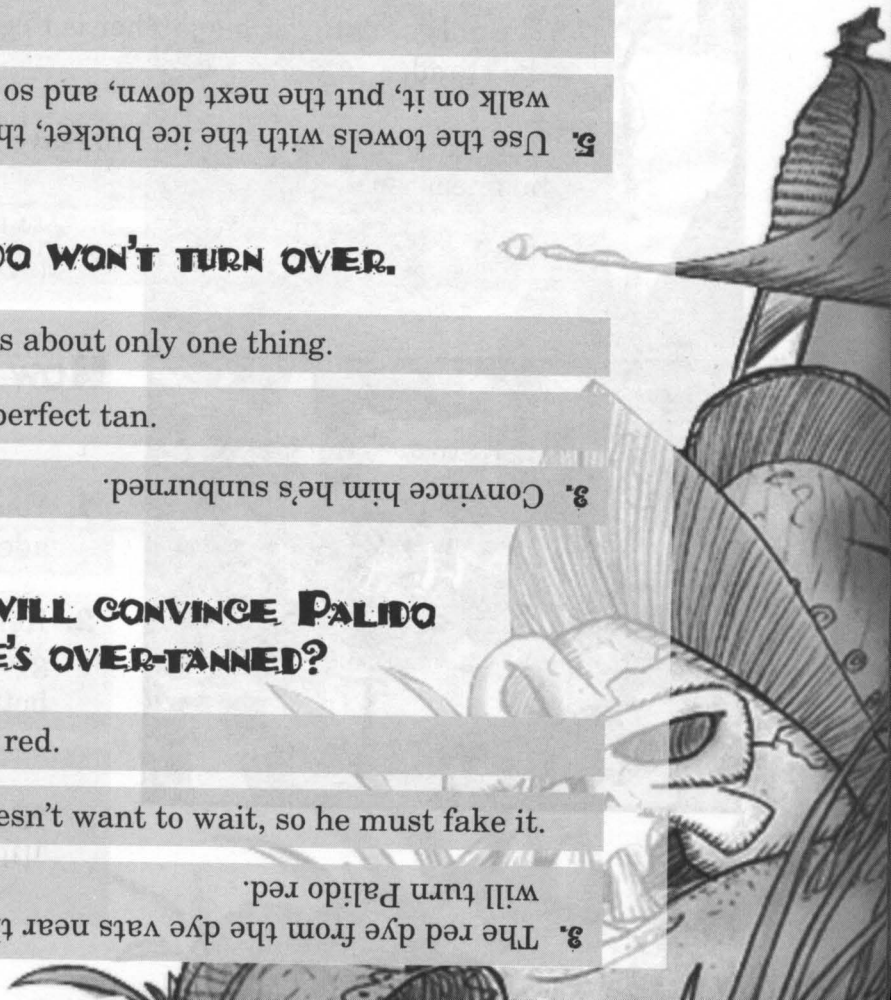
PALIDO WON'T TURN OVER.

1. Palido really cares about only one thing.
2. Maintaining the perfect tan.
3. Convince him he's sunburned.

WHAT WILL CONVINCE PALIDO HE'S OVER-TANNED?

1. If he were to turn red.
2. And Guybrush doesn't want to wait, so he must fake it.

3. The red dye from the dye vats near the lemonade stand will turn Palido red.





HOW CAN I GET THE RED DYE?

1. Guybrush will need a container.
2. Something handy and made for carrying liquids.
3. Use the pitcher from the lemonade stand.

KENNY (THE LEMONADE KID) WON'T LET ME NEAR HIS PITCHER.

1. The only way to get his pitcher is to get him to leave the stand.
2. And the only way to get him to leave is to put him out of business.
3. You must drink all his lemonade.



HOW CAN I OUTSMART KENNY?

1. You can't drink lemonade from that mug.
2. Kenny's mug is no good because it has no bottom.
3. Replace Kenny's bottomless mug with Palido's mug from the beach.



HOW DO I GET THE RED DYE ON PALIDO?

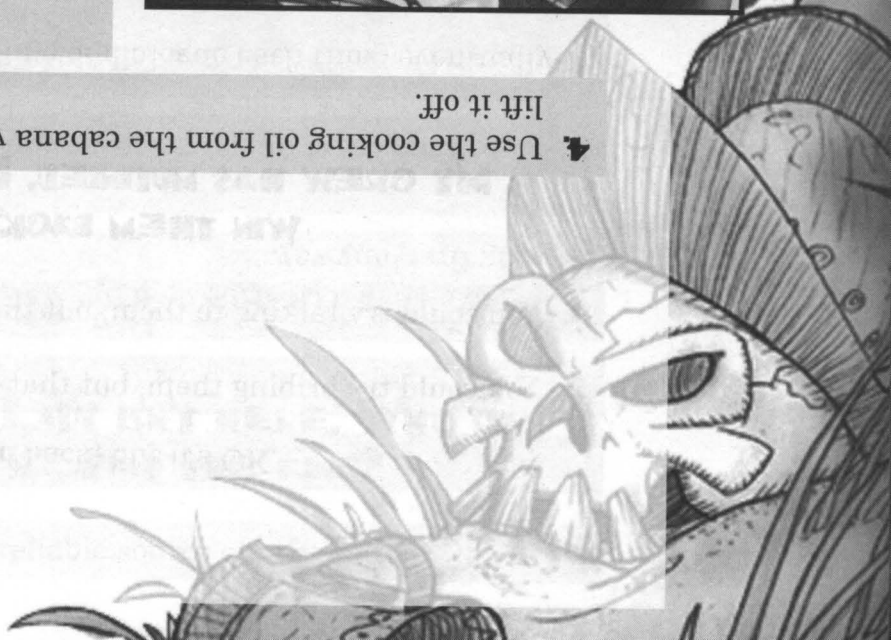
1. You need something to pour the dye through.
2. Something familiar that won't attract Palido's attention.
3. Put the bottomless mug on his stomach. It will act as a funnel.

I FOUND THE MAP TO BLOOD ISLAND. HOW DO I OBTAIN IT?

1. You must take it off Palido's back.
2. Cutting it off would be too messy.
3. And because sunburns peel....



4. Use the cooking oil from the cabana with the map; then lift it off.





HOW CAN I GET RID OF THE CABANA BOY?

1. He responds best to beach-club, locker-room kinds of harassment.
2. Something that would get him to snap to.

3. Use a wet towel to chase him away.

MY CREW WON'T STOP SINGING

1. It is supplying rhymes that keeps them going.
2. Guybrush must come up with a line that will frustrate them.

3. Just pick the last line of dialogue each time; eventually they'll shut up.

MY CREW HAS MUTINIED. HOW CAN I WIN THEM BACK?

1. You could try talking to them, but that really won't work.
2. You could try bribing them, but that won't work, either.

3. You can't win them back, but it's OK.



I FOUND A BOTTLE IN THE SAND, BUT I CAN'T OPEN IT.

1. Guybrush doesn't have a corkscrew.
2. He must resort to something more primitive.
3. Use his teeth to pull the cork.

HAGGIS WON'T LET ME HAVE THE BOTTLE OF LOTION.

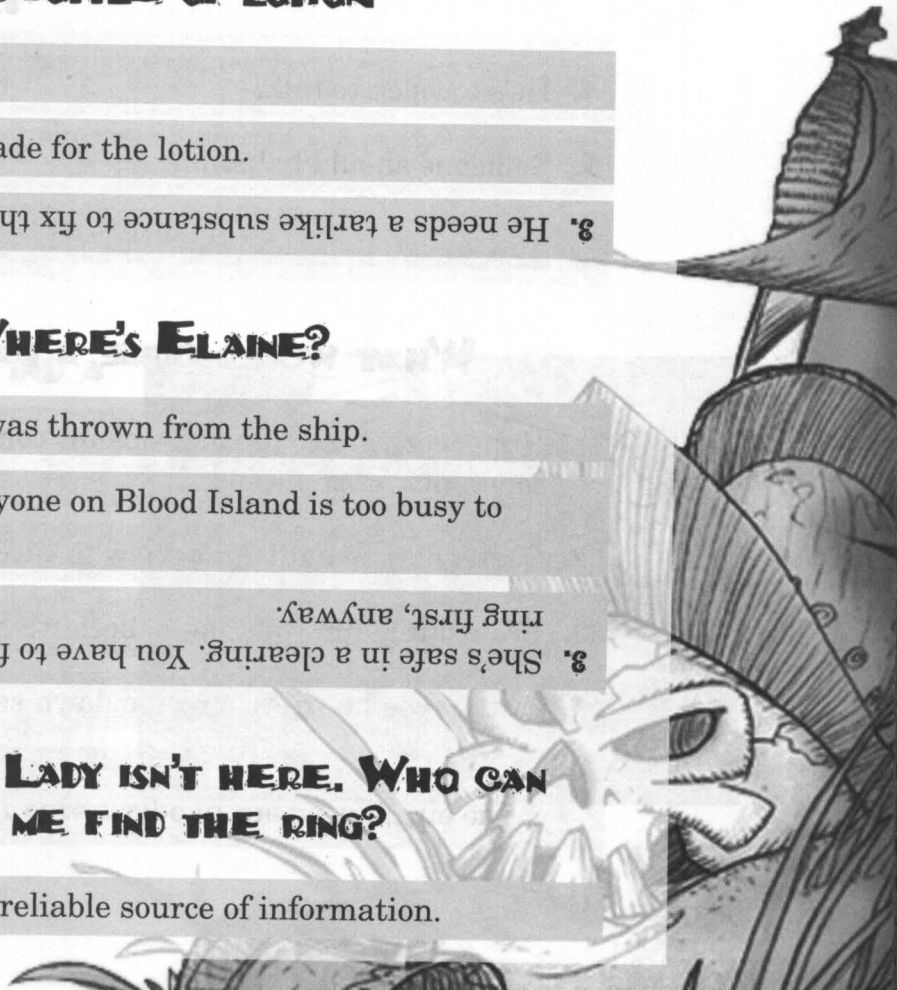
1. Keep asking.
2. He's willing to trade for the lotion.
3. He needs a tarlike substance to fix the ship.

WHERE'S ELAINE?

1. Haggis said she was thrown from the ship.
2. Fortunately, everyone on Blood Island is too busy to steal her.
3. She's safe in a clearing. You have to find the diamond ring first, anyway.

THE VODOO LADY ISN'T HERE. WHO CAN HELP ME FIND THE RING?

1. You need another reliable source of information.





2. Someone used to talking to people, giving information, and dispensing advice.

3. Ask the bartender at the hotel about the ring.

THE BARTENDER AT THE HOTEL WON'T TALK TO ME.

1. He's too sick to talk.

2. Someone should help him.

3. You need to cure his hangover.

WHAT WOULD CURE A HANGOVER?

1. Hangovers are common problems connected with the consumption of alcohol.

2. Bartenders usually know how to cure them.

3. But asking him won't help, because he's not talking.

4. But maybe he wrote a recipe down somewhere.

5. There's a hangover cure recipe in the book at the end of the bar.



WHERE CAN I FIND AN EGG?

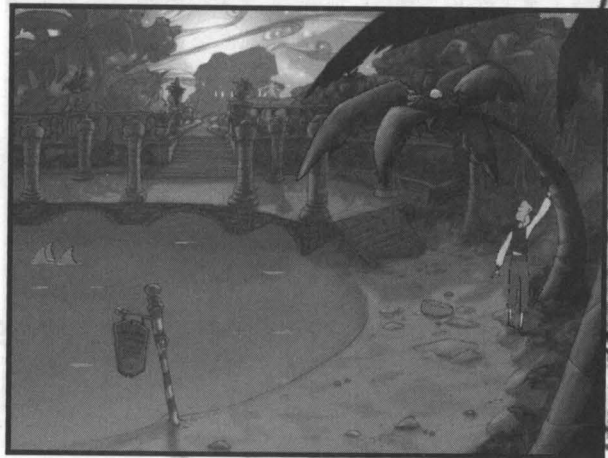
1. In a bird's nest.
2. Birds usually build their nests in trees...and island birds like to be near the water so they can catch fish.
3. In a tree on the beach at the "front" of the island ("Beach" on the Blood Island Map).

HOW CAN I GET THE EGG OUT OF THE TREE?

1. You must consider the rocks below the tree.
2. And some way to shake the egg out of the nest.
3. You need a hammer (to hit the tree) and a cushion (to catch the egg).

WHERE CAN I FIND A HAMMER?

1. Craftsmen frequently use tools.
2. This includes grave-stone carvers.
3. Near the doghouse in the cemetery.





WHERE CAN I FIND A CUSHION?

1. Actually, there aren't that many places to sit down on Blood Island.
2. But people usually sit down when drinking.
3. There's a loose cushion on one of the barstools at the hotel. It has some stuffing sticking out of it.

WHERE CAN I FIND PEPPER?

1. They don't have to import pepper on Blood Island.
2. It grows wild there.
3. On the pepper plant near the windmill.



WHERE CAN I FIND HAIR OF THE DOG THAT BIT ME?

1. It would help to first find a dog.
2. Dogs are sometimes used to guard places that are deserted at night.
3. Check with the dog in the doghouse in the cemetery.

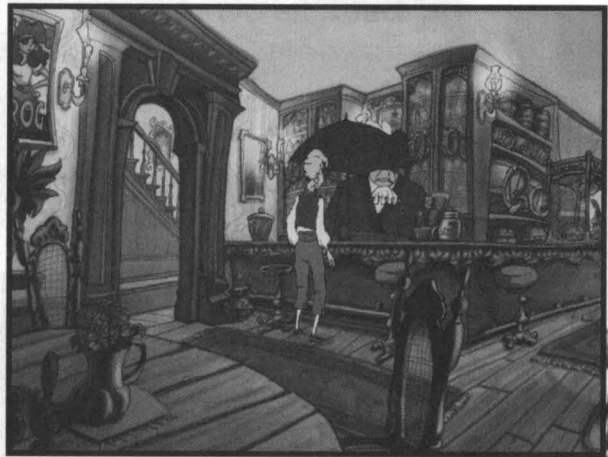


HOW CAN I GET THE DOG TO BITE ME?

1. This is a dog that bites the hand that feeds him.
2. Feed him a biscuit.
3. If there are no biscuits in the dish, feed him the biscuit from the chicken shop.

NOW THAT THE BARTENDER HAS RECOVERED, WHAT SHOULD I DRINK?

1. Because this is Guybrush's first drink on Blood Island, it should be something special.
2. Something particularly festive.
3. Order a drink with an umbrella, but don't drink it yet.



WHAT SHOULD I TALK TO THE BARTENDER ABOUT?

1. You must ask about the missing ring.
2. Get all the information about the ring you can. Then be polite.



3. When you've finished asking about the missing ring, ask him about himself.

I THINK GUYBRUSH NEEDS TO DIE. HOW DO I DO THAT?

1. He can't really die, of course.
2. But if he were to get really sleepy, people might think he was dead.
3. Have you read the hangover remedy recipe yet?
4. Use the hangover remedy with a drink from the hotel bar.

I CAN'T GET THE CHILDPROOF CAP OFF THE HANGOVER REMEDY.

1. This will take a special tool.
2. Something with a long thin shaft that could slip under the cap and pry it off.
3. Use the chisel from the graveyard (near the doghouse).

GUYBRUSH IS STUCK IN HIS COFFIN.

1. This will take a special tool. (Does this sound familiar?)
2. Something with a long thin shaft that could slip under the coffin lid and pry it off.



3. Use the chisel to pry open the coffin.

GUYBRUSH CAN'T GET OUT OF THE CRYPT, AND THERE'S THIS WEIRD BANGING COMING FROM THE COFFIN IN THE MIDDLE.

1. This will take a special tool. (You're way ahead of me, aren't you?)
2. Something with a long thin shaft that could slip under the coffin lid and pry it off.

3. Use the chisel to pry open the coffin in the middle.

WHAT SHOULD I DO WITH STAN?

1. Well, he probably won't get back in that coffin....He wants to sell some insurance.
2. And that's not such a bad idea.

3. If he hasn't set up his office yet, leave the cemetery, come back, and buy insurance.





HOW CAN I PAY FOR THE INSURANCE?

1. Stan wants a genuinely valuable payment.
2. Guybrush has only one object of any true value.
3. Give Stan the gold tooth from the chicken shop.

STAN WON'T BELIEVE GUYBRUSH IS DEAD.

1. Stan's a stickler for detail.
2. He won't pay off just because Guybrush *says* he's dead.
3. He needs documented proof.

WHERE CAN I FIND PROOF THAT GUYBRUSH IS DEAD?

1. On Blood Island, the deaths of ordinary strangers aren't documented.
2. They keep death records only of influential people or people from good families.
3. He must get buried in the Goodsoup crypt.

WHY WASN'T GUYBRUSH BURIED IN THE GOODSOUP CRYPT?

1. Because he isn't a Goodsoup.



2. He must establish family connections.

3. The bartender must believe that Guybrush is a member of the family.

HOW CAN I CONVINCE THE BARTENDER THAT GUYBRUSH IS A GOODSOUP?

1. The bartender knows his family very well.

2. He spends a lot of time in the Goodsoup portrait gallery, thinking about the past.

3. Guybrush must learn Goodsoup family history, and, if you're playing Mega-Monkey, look like a Goodsoup.

HOW CAN GUYBRUSH LOOK LIKE A GOODSOUP?

1. There are several good examples upstairs in the hotel.

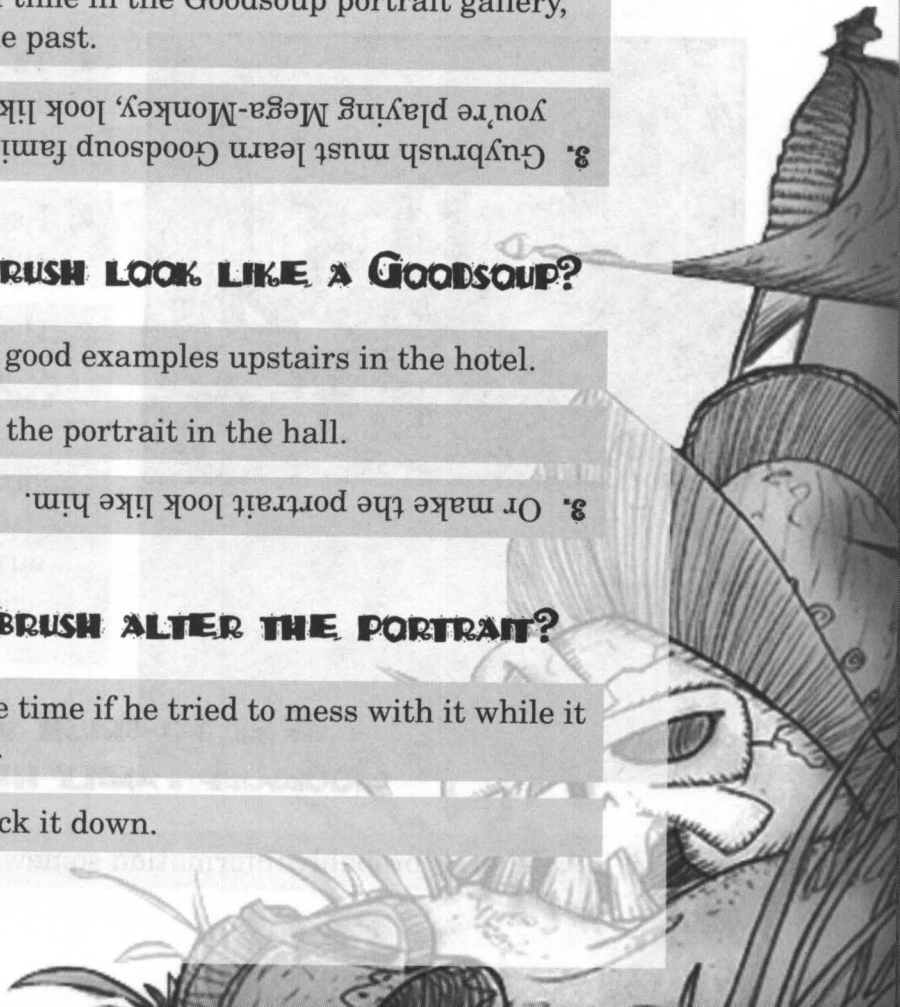
2. He must look like the portrait in the hall.

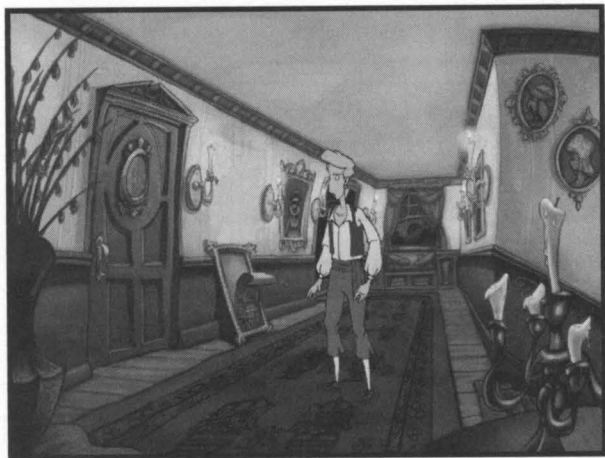
3. Or make the portrait look like him.

HOW CAN GUYBRUSH ALTER THE PORTRAIT?

1. He might not have time if he tried to mess with it while it hangs on the wall.

2. First he must knock it down.





3. Enter the doorway next to the portrait and use the mallet from the cemetery to knock the nail out.

GUYBRUSH DOESN'T HAVE ANY OIL PAINTS TO CHANGE THE PORTRAIT.



1. Then he must find another way to put his face on the portrait.

2. Use the scissors to cut out the face.

3. Use the faceless portrait on the door.

4. Go through the door and look through the window on the door; then tell the bartender you're a Goodsoup.

I NEED TO BRUSH UP ON GOODSOUP FAMILY HISTORY.

1. There's probably information somewhere in the hotel.



2. Each bedroom in the hotel holds a volume of family history.

3. There's a book about it in the bedroom by the window upstairs in the hotel.

I CAN'T GET INTO THE BEDROOM UPSTAIRS IN THE HOTEL.

1. The key is lost....Guybrush will have to break in.

2. He needs something he can slip through the crack in the door.

3. Have you talked to Stan yet?

4. Use Stan's laminated business card with the door.

WHERE IS THE BOOK IN THE BEDROOM?

1. It was probably used as nighttime reading.

2. It isn't on the nightstand.

3. Pull down the Murphy bed.





HOW CAN I GET THE BED TO STAY DOWN?

1. The bed is too heavy, and the spring is too strong, for paste to work.
2. What's a good way to secure something made of wood?
3. You need nails.



I CAN'T FIND ANY NAILS.

1. Nails keep things up on a wall, or keep something shut.
2. One lies on the floor near where you knock the portrait down.
3. You get the rest from the coffin Guybrush is buried in when he dies.

GUYBRUSH IS TRAPPED IN THE GOODSOUP CRYPT.

1. No one in the crypt can help him.
2. And he can't get out on his own.
3. He must attract help from outside the crypt.



WHO CAN RESCUE GUYBRUSH FROM THE GHOST OF THE GOODSOUPS?

1. There's only one live person Guybrush can talk to.
2. It's someone who lives nearby.
3. The cemetery custodian's quarters are on the other side of the crack behind the coffin with the crowbar.

MORT THE CUSTODIAN ISN'T BEING VERY HELPFUL.

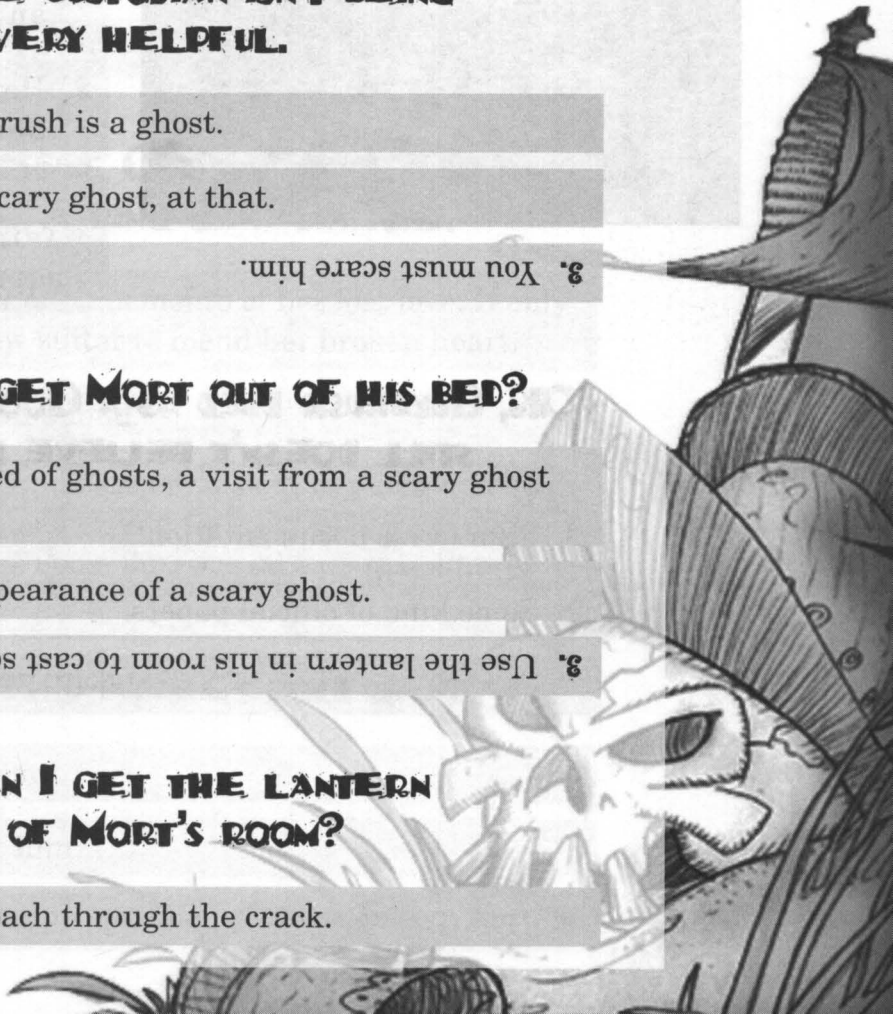
1. Mort thinks Guybrush is a ghost.
2. And a wimpy, unscary ghost, at that.
3. You must scare him.

WHAT WILL GET MORT OUT OF HIS BED?

1. Because he's scared of ghosts, a visit from a scary ghost might do it.
2. Or at least the appearance of a scary ghost.
3. Use the lantern in his room to cast scary shadows.

HOW CAN I GET THE LANTERN OUT OF MORT'S ROOM?

1. Guybrush must reach through the crack.





2. But his arm is too big.

3. Use the skeleton arm. If that doesn't work, use some paste on the skeleton arm.



WHAT WOULD MAKE A SHOW SCARY ENOUGH TO SCARE MORT?

1. Guybrush must call in an expert on scary.

2. Have you picked up Murray yet?

3. Put the lantern on the coffin and use Murray with the lantern.

OK, GUYBRUSH DIED AS A GOODSOUP, BUT STAN STILL DOESN'T BELIEVE HE'S DEAD.

1. Stan needs documentation.

2. Some kind of official papers.

3. He needs a death certificate.



OK, GUYBRUSH DIED AS A GOODSOUP, BUT I DON'T HAVE A DEATH CERTIFICATE.

1. Where would Goodsoup family keep their records?
2. Probably at the Goodsoup hotel.



3. Check out the file cabinet in the closet behind the bar.

I TALKED TO MINNIE GOODSOUP, BUT I STILL DON'T HAVE A RING OR A DIAMOND.

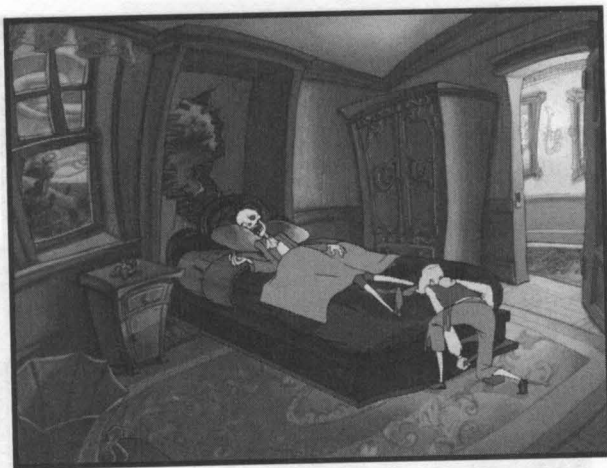
1. Minnie's ring is her only memento of her lost love. If only she could find a new suitor to mend her broken heart.
2. LeChuck stole the diamond.

3. Minnie will give up the ring when she's reunited with her dead boyfriend, Charles de Goulash—and LeChuck sold the diamond to the smugglers on Skull Island.

HOW CAN I FIND MINNIE'S BOYFRIEND?

1. He isn't alive anymore.
2. You've already met him.

3. He's the skeleton in the hotel bedroom.



HOW CAN I GET MINNIE AND HER BOYFRIEND TOGETHER?

1. Two things stand in your way.
2. Charles is inside, and Guybrush won't pick him up.
3. Guybrush might be able to use the bed to launch the skeleton, but that hole must be clear first.

4 Use the crowbar from the Goodsoup crypt to open the hole behind the bed and pry up the nailed bed.

WHAT'S THE BEST WAY TO GET TO SKULL ISLAND?

1. The fog between Blood and Skull is too thick for an ordinary vessel to cross those waters.
2. Only one person knows the way.

3. The only way to get there is on the ferry operated by the Lost Welshman.

HOW CAN I FIND THE LOST WELSHMAN?

1. He's been stuck in the mist all these years.



2. He needs a beacon to guide him to Blood Island.

3. You must fix the lighthouse.

WHAT DOES GUYBRUSH NEED TO FIX THE LIGHTHOUSE?

1. First, go to the lighthouse.

2. Look around and see what's missing.

3. You need a lantern and, if you're playing Mega-Monkey, a mirror.

WHERE CAN I FIND A LANTERN?

1. The only usable ready-made lantern is the one in Mort's room, and it's low on oil.

2. A homemade light source would be better.

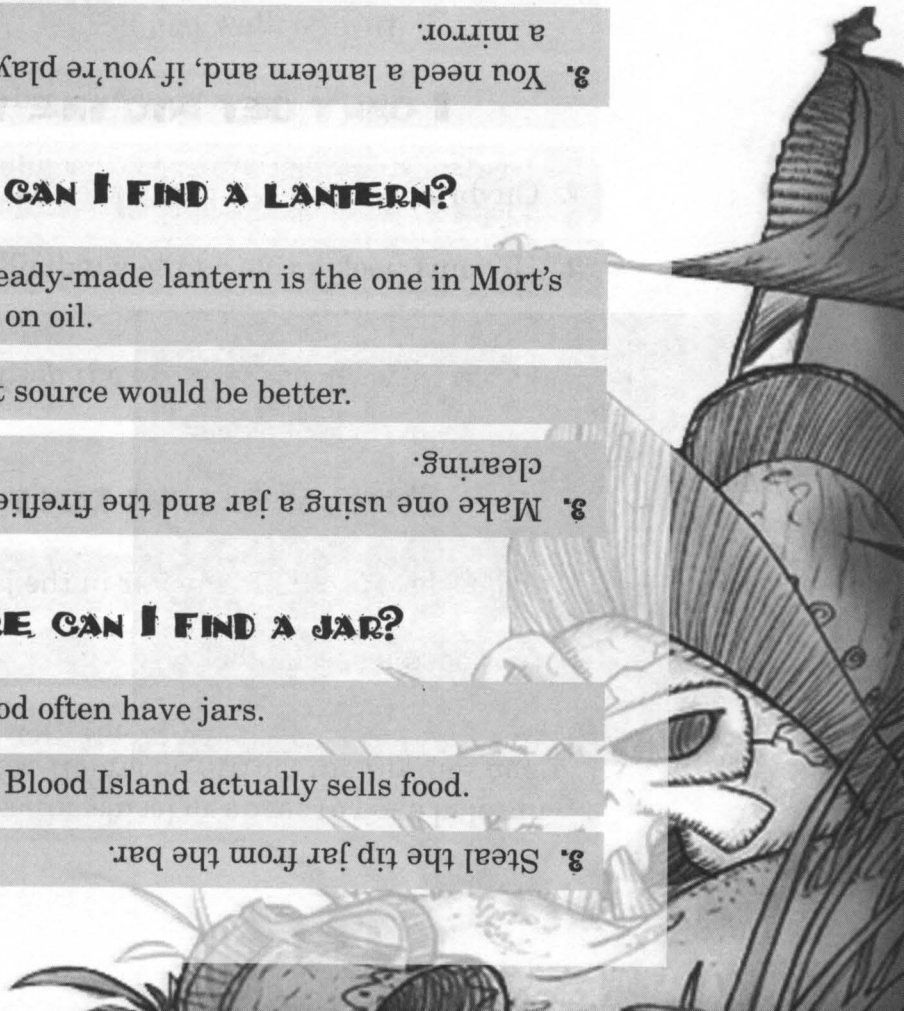
3. Make one using a jar and the fireflies from Elaine's clearing.

WHERE CAN I FIND A JAR?

1. Places that sell food often have jars.

2. Only one place on Blood Island actually sells food.

3. Steal the tip jar from the bar.





THE FIREFLIES WON'T STAY IN THE JAR.

1. You must attract them to the jar.
2. Sweet things attract flies.

3. Fill the jar with sugar water from the windmill.

I CAN'T GET INTO THE WINDMILL.

1. Guybrush can't get through the door.
2. He must hook a ride on the windmill blades.

3. Use the umbrella from the drink at the bar with the windmill blades.

THE FIREFLIES DON'T SURVIVE.

1. That's because there's no air in the jar.
2. You need a special tool.

3. Leave the room, use the chisel or auger to poke holes in the jar lid, go back to the room, attract the fireflies again, and use the jar lid with the jar.



WHERE CAN I GET A MIRROR?

1. Someone very concerned with his appearance would have a mirror.
2. Such as the bartender.
3. There's a mirror by the bar in the hotel.

HOW CAN I STEAL THE MIRROR?

1. The bartender won't let you just walk off with it.
2. You must convince him the mirror is still there.
3. Pick up the mirror, and then use the face cut out of the portrait from upstairs with the empty mirror frame.

WHERE CAN I FIND THE WELSHMAN?

1. He's been lost in the mist for years.
2. Only fixing the lighthouse will bring him to Blood Island.

3. If you've fixed the light-house, he'll be on the Beach.





I CAN'T GET THE WELSHMAN TO TAKE ME TO SKULL ISLAND.

1. He's been lost in the mist too long.
2. He needs a reliable way to find his directions.
3. He needs a compass.

WHERE CAN I FIND A COMPASS?

1. No one on Blood Island ever goes anywhere, so there's no compass on the island.
2. You must make one.
3. Consult the instructions in the encyclopedia.

WHERE CAN I FIND A MAGNETIZED NEEDLE?

1. First you must find a magnet.
2. Then something you can magnetize, such as a needle or pin.
3. Use the magnet from the refrigerator in the closet behind the bar with the pin from the voodoo shop.

WHAT CAN I GET TO HOLD THE COMPASS?

1. The compass must float, so you need something that will hold water.



OUR STORY
BEGINS WITH OUR
HERO, GUYBRUSH
THREEPWOOD,
LOST AT SEA AND
PINING FOR HIS
LOVE, ELAINE.

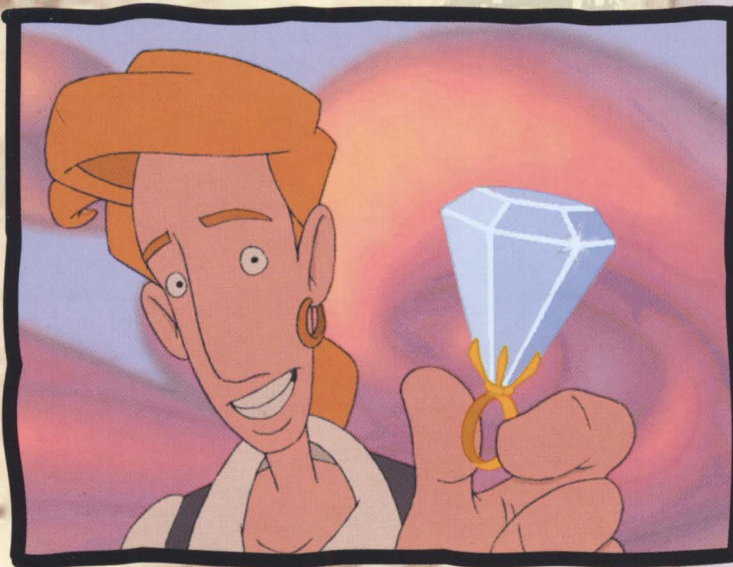
HE SOON
DISCOVERS HER
IN THE MIST OF
A PITCHED
BATTLE



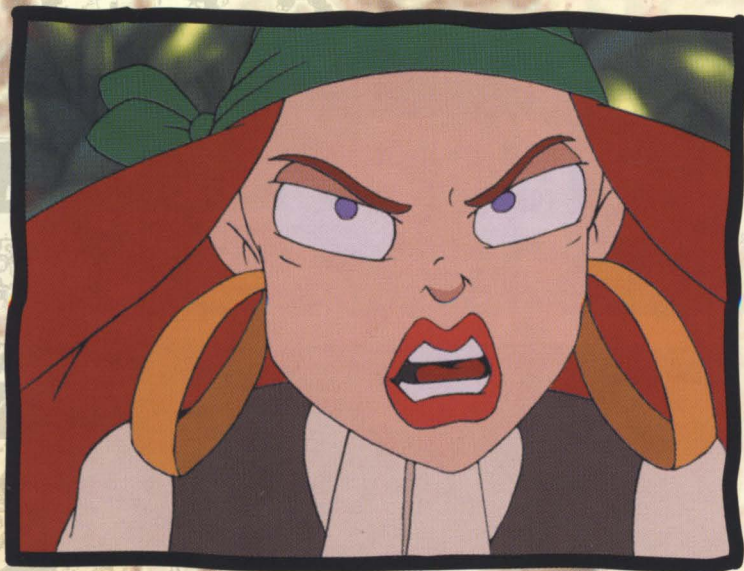
WITH HIS OLD
ENEMY, THE
ZOMBIE PIRATE
LECHUCK.



**GUYBRUSH IS CAPTURED BY
LECHUCK...**



**...BUT MANAGES
TO ESCAPE
WHEN THE SHIP
EXPLODES; HE
REJOINS ELAINE.
THINKING
LECHUCK
FINALLY DISPOSED
OF, HE PROPOSES
TO HER, USING A
DIAMOND RING HE
FOUND IN
LECHUCK'S
TREASURE
HOLD...**



...ONLY TO
DISCOVER IT IS
CURSED. ELAINE
IS LESS THAN
PLEASED TO
DISCOVER THIS...

...AND IS EVEN
MORE TICKED
OFF WHEN SHE
IS TURNED INTO A
GOLD STATUE.



GUYBRUSH SETS OFF TO DISCOVER A WAY TO BREAK
THE CURSE...AND RESCUE ELAINE, SINCE HER STATUE
IS PROMPTLY STOLEN. HIS OLD FRIEND, THE
VOODOO LADY...



...TELLS HIM HE WILL
NEED A SHIP, A CREW, AND
A MAP TO BLOOD ISLAND,
WHERE HE CAN FIND
ANOTHER DIAMOND RING
THAT WILL BREAK THE
CURSE. HE MEETS MANY
INTERESTING AND IRRITATING
PEOPLE, INCLUDING...

...SOME BARBERS...



...A RESTAURATEUR...



...AND A CABANA BOY,
BEFORE HE IS FINALLY
ABLE TO SET SAIL FOR
BLOOD ISLAND.





**AFTER SOME HARROWING
SEA BATTLES AND A
FIERCE STORM, GUYBRUSH
IS WASHED ASHORE ON
BLOOD ISLAND...**

**ONLY TO
DISCOVER HIS
CREW HAS
DESERTED HIM.**



**MEANWHILE,
LECHUCK HAS
BEEN REVIVED**



**AND HAS COMMANDED HIS
UNDEAD FORCES TO SCOUR
THE CARIBBEAN IN
SEARCH OF GUYBRUSH.**

UNAWARE OF THIS, GUYBRUSH IS
EXPLORING BLOOD ISLAND, WHERE
HE MEETS

A GOODSOUP,



A GHOST,

A GOURMET
CANNIBAL, AND



A WELSHMAN



**HE FINALLY DISCOVERS HE MUST
OUTSMART KING ANDRE, KING OF
THE SMUGGLERS, BEFORE HE CAN
GET THE DIAMOND THAT WILL
RESTORE ELAINE.**



UNFORTUNATELY,
AS SOON AS
ELAINE IS
UNCURSED, THEY
ARE CAPTURED
BY LECHUCK AND
TAKEN TO HIS
CARNIVAL OF
THE DAMNED ON
MONKEY ISLAND.



LECHUCK TURNS
GUYBRUSH INTO A
LITTLE BOY AND
ESCAPES WITH
ELAINE ON HIS
HELLISH ROLLER
COASTER.



ONLY QUICK
THINKING ALLOWS
GUYBRUSH TO
TRIMPH, AND SAIL
OFF WITH HIS
NEW BRIDE INTO
THE SUNSET.





2. The bartender is too stingy to give you a glass, so you must go someplace else where there's food and drink.

3. Use the measuring cup from the native village.

WHERE CAN I FIND LIQUID FOR THE COMPASS?

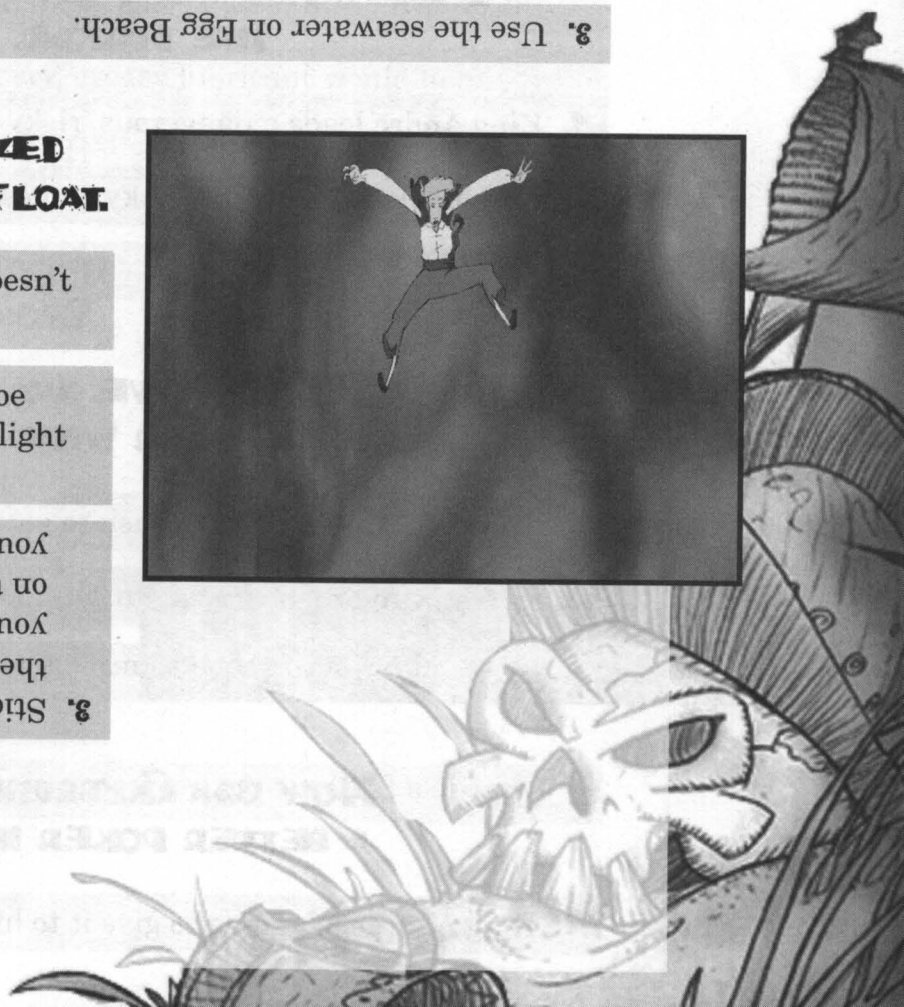
1. Blood Island has a natural supply of water.
2. It doesn't have to be fresh water.

3. Use the seawater on Egg Beach.

THE MAGNETIZED NEEDLE WON'T FLOAT.

1. Well, no, metal doesn't ordinarily float.
2. The needle must be inside something light that would float.

3. Stick it in the cork from the shaving soap bottle you found in the sand on the beach where you landed.





I GOT TO SKULL ISLAND, BUT I KEEP FALLING OFF.

1. The elevator is unreliable. Guybrush needs a parachute.
2. Or something that would act like a parachute.
3. When Guybrush starts to fall off the cliff, use the umbrella from the drink at the hotel bar.

KING ANDRE WON'T GIVE GUYBRUSH THE DIAMOND.

1. King Andre leads a dangerous, risky life.
2. And he likes dangerous, risky games.
3. Guybrush must play poker for it.

GUYBRUSH DOESN'T HAVE ANY MONEY TO PLAY POKER WITH.

1. There's one way for Guybrush to get a lot of money.
2. In fact, Guybrush is dying to get a lot of money.
3. He must cash in his insurance policy from Stan.

HOW CAN GUYBRUSH GET A BETTER POKER HAND?

1. King Andre isn't going to give it to him.



2. He'll have to cheat.

3. He must substitute another five cards.

4. Have Madame Xima tell Guybrush's fortune five times in the hotel bar.

I HAVE THE RING AND THE DIAMOND, BUT THE CURSED RING WON'T COME OFF.

1. Cutting it off wouldn't be a good idea. It must slide off.

2. Some kind of slippery, greasy lubricant would help.

3. You need the hand lotion from Haggis.

WHERE CAN I FIND A TARLIKE SUBSTANCE?

1. In your travels around Blood Island, have you seen something gooey and thick that cools to a hard, tarlike consistency?

2. Nacho cheese is tarlike when melted.



3. There's a big wheel of it in the closet in the bar.



HOW CAN GUYBRUSH CUT THE CHEESE?

1. You need a special tool.
2. You know which one.
3. Use the chisel.

HOW CAN I MAKE THE CHEESE TARLIKE?

1. It must be in a heatproof container.
2. Great heat must be applied.
3. Melt it on the hotel barbecue on the patio.

THE BARBECUE IS STONE COLD.

1. See the dirt trough under the barbecue?
2. The barbecue is heated by lava from the volcano.
3. You must make the volcano erupt.

THE VOLCANO SEEMS PRETTY DORMANT.

1. The natives have kept the volcano god pacified for years.
2. They'd know about his moods.
3. Go talk to Lemonhead in the native village.



HOW CAN GUYBRUSH INFLUENCE THE VOLCANO?

1. The natives influence the volcano by sacrificing to it.
2. That seems to be the way to do it.
3. Guybrush must be present at the sacrifice.

LEMONHEAD WON'T LET GUYBRUSH GET TO THE SACRIFICE.

1. It's an all-cannibal sacrifice.
2. Only natives may attend.
3. Guybrush must look like a native.

IT WAS ENOUGH TROUBLE MAKING GUYBRUSH LOOK LIKE A GOODSOUP. HOW CAN HE LOOK LIKE A NATIVE?

1. There's one distinctive item of native apparel.
2. All the natives wear big masks modeled after foodstuffs.



3. He needs a native mask.



WHERE CAN GUYBRUSH FIND WHAT HE NEEDS TO ATTEND THE SACRIFICE?

1. What Guybrush needs is right there in the village.
2. He needs something foodlike that's as large as his head that he can make into a mask.

3. Use the tofu from the banquet in the native village with the chisel; then have Guybrush wear it and talk to Lemonhead.



WHAT IS THERE TO DO AT A NATIVE SACRIFICE?

1. The volcano god has a delicate stomach.
2. He's lactose intolerant, so milk products could cause an eruption.

3. Use the cheese from the hotel closet with the volcanic crater.

THE VOLCANO ERUPTED. NOW WHAT DO I DO?

1. You must melt the cheese.
2. The barbecue on the hotel patio would be a good place to do that.



3. Go back to the hotel patio. Use the cheese with the barbecue. When you take the pot of cheese to Haggis, he'll give you the lotion.



LECHUCK HAS ME TRAPPED AT THE CARNIVAL AND HE'S GOING TO TALK ME TO DEATH.

1. Use the first dialogue choice until Guybrush has the option of telling LeChuck he's not going to listen to any more stories.

2. Then choose *that* and any of the answers that follow.

3. Open the door to the gondola.

GUYBRUSH GOT REAL SHORT AND THIS CARNIVAL IS REAL SCARY.

1. Guybrush must get on the roller-coaster and save Elaine.

2. As long as he's a little boy, they won't let him on the roller-coaster.

3. You must break the spell that turned Guybrush into a little boy.



HOW CAN GUYBRUSH GET BIG AGAIN?

1. He probably can't make a wish at the card-dispensing machine. He must cure the spell that gave him a headache.
2. That mind-clouding, painful headache...much like a hangover.
3. He must duplicate the hangover remedy.

WHERE AT THE CARNIVAL CAN I GET HAIR OF THE DOG THAT BIT ME?

1. Where in the carnival is there a dog?
2. You must make Dinghy Dog angry.
3. Just keep punching Dinghy Dog until he fights Guybrush.



WHERE AT THE CARNIVAL CAN I GET AN EGG?

1. Carnivals sell only processed food.
2. You must find a food made mostly from eggs.



3. Meringue pies have lots of egg whites. Close enough.

THAT BIG RAT WON'T LET ME HAVE ANY PIE.

1. He's very focused on his job.

2. He sees the pies as ammunition.

3. He only shoots pies at whoever peeks through the hole.

HOW CAN I GET RID OF THE MIME?

1. You can't get to the mime directly.

2. The only way you can affect him is to affect the pies.

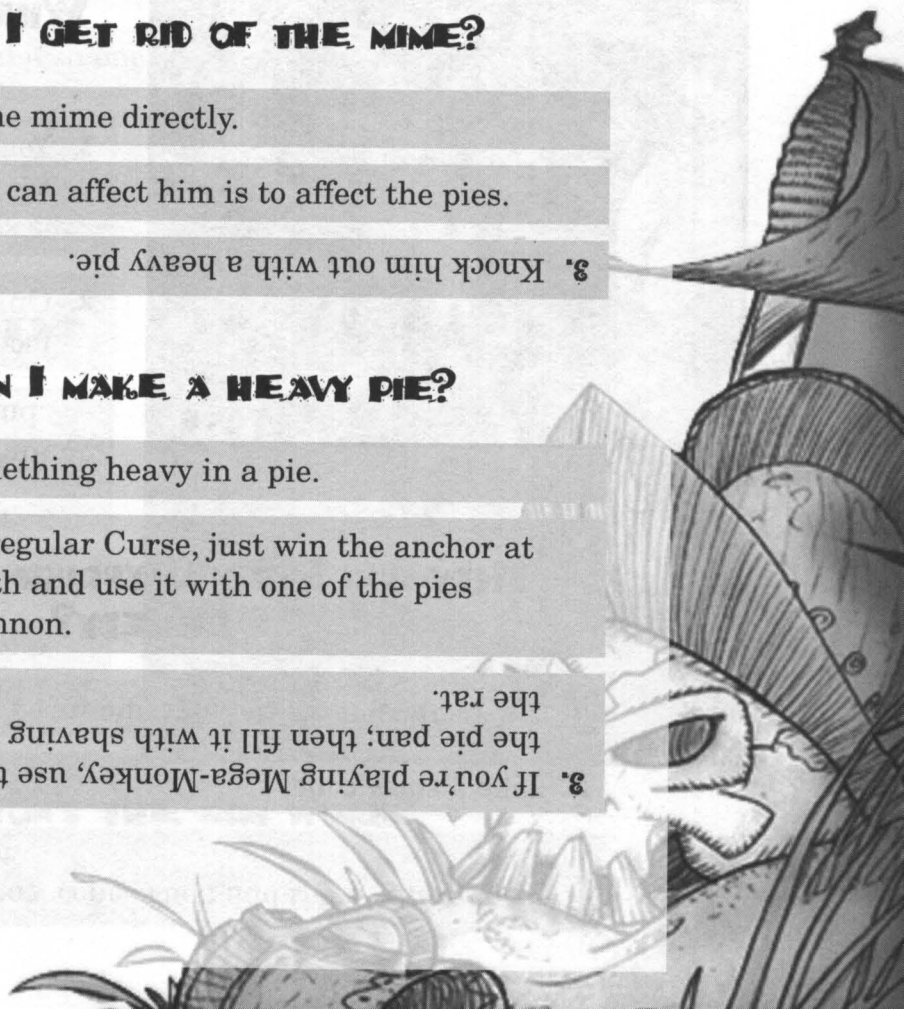
3. Knock him out with a heavy pie.

HOW CAN I MAKE A HEAVY PIE?

1. You must put something heavy in a pie.

2. If you're playing regular Curse, just win the anchor at Dinghy Dog's booth and use it with one of the pies stacked by the cannon.

3. If you're playing Mega-Monkey, use the anchor with the pie pan; then fill it with shaving soap and give it to the rat.





HOW CAN I WIN AN ANCHOR?

1. At Dinghy Dog's booth, Dinghy Dog must guess your weight or age.
2. If he guesses wrong, you win a prize.
3. He's very good at guessing weights.
4. Have Dinghy Dog guess your age; then pick the anchor.



WHERE CAN I GET PEPPER?

1. You must find someplace where food is sold at the carnival.
2. Only one place sells food at this carnival.
3. There's a pepper mill at the snow cone stand.

HOW CAN I GET GUYBRUSH TO EAT THE REMEDY?

1. He must combine the ingredients on something edible.
2. Like a snow cone.
3. Order the plain snow cone. Then add the doghair, me-
ringue, and pepper.



I'M TRAPPED ON THE ROLLER COASTER OF DOOM

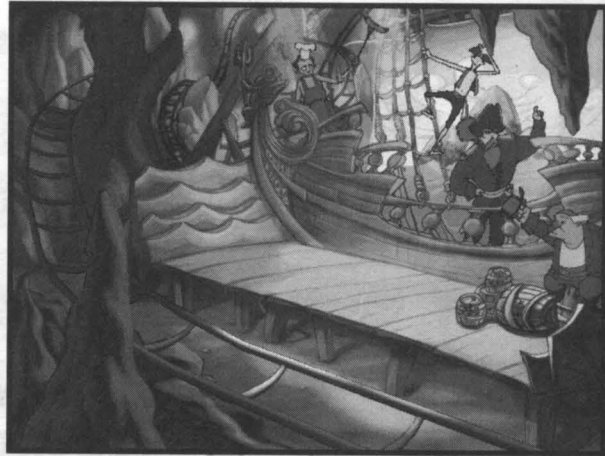
1. LeChuck is the one who trapped you.
2. To get free of LeChuck, you must destroy him.
3. You need to blow up LeChuck to get rid of him.

WHAT WOULD EXTERMINATE LECHUCK?

1. You must find a way to blow him up.
2. And you must find it in one of the parts of the roller-coaster.
3. Remember how explosive rum is? And LeChuck breathes fire.

WHERE CAN I FIND SOME RUM?

1. Where you find pirates, you'll find rum.
2. Even artificial pirates.
3. In the pirate ship diorama.



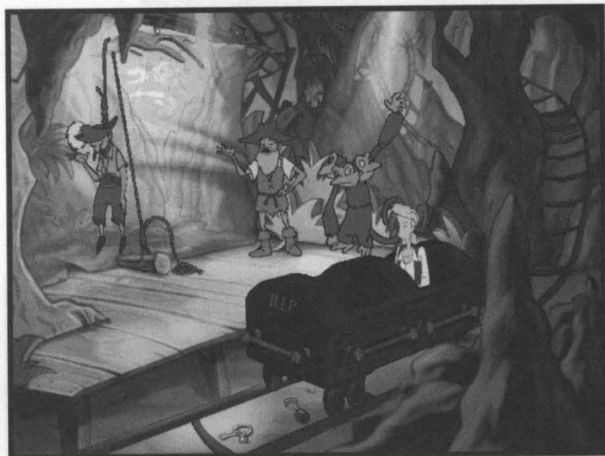
WHY WON'T THE RUM WORK?

1. Rum won't explode on its own.



2. There must be a way to get fire to the rum.

3. You need a fuse.



WHERE CAN I FIND A FUSE?

1. Guybrush may have to improvise.
2. Rope can make a pretty good fuse.

3. Get the rope in the Monkey Island diorama with the three-headed monkey.

WHY WON'T THE FUSE WORK?

1. Plain rope doesn't burn very well.
2. You must soak it in something that will burn easily.

3. Soak it in oil.

WHERE CAN I FIND WHAT I NEED FOR THE FUSE?

1. There probably isn't any oil just lying around in the roller-coaster.



2. Oil was used for lighting in pirate times.

3. There's oil in the lantern in the torture diorama.

HOW CAN I GET WHAT I NEED FROM THE LANTERN?

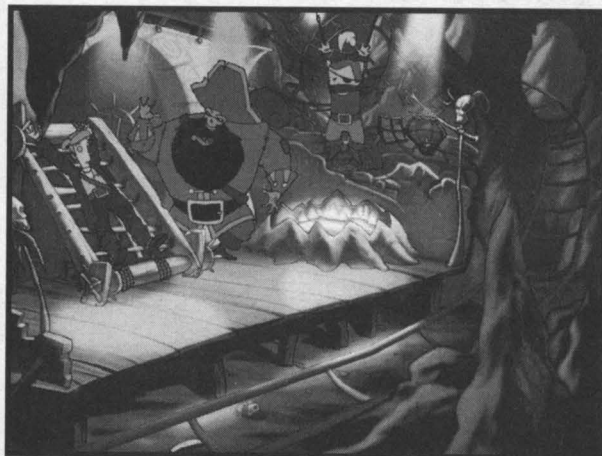
1. The oil is inside the lantern.
2. Guybrush can't grab it while it's lit.

3. Open the lantern and blow it out; then pick up the oil.

LECHUCK WON'T IGNITE THE FUSE.

1. The rum must be in the proper place first.
2. Place the rum under the arm of the Giant Snow Monkey.
3. Then you must direct LeChuck's flames: They might go up if he sneezes.

4. Stand below the Snow Monkey and use the pepper with LeChuck.





CHAPTER 3

ABOUT THE ART





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

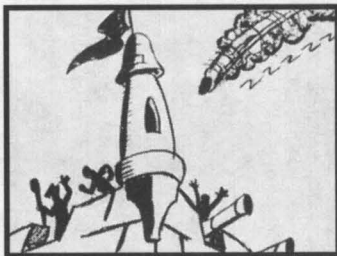
In preparing the animation for The Curse of Monkey Island, the artists used the established animation technique of "storyboarding" ...individual drawings that give a frame-by-frame visual outline of the story sequences. CMI went through two levels of storyboarding...a rough stage, which was just to figure out



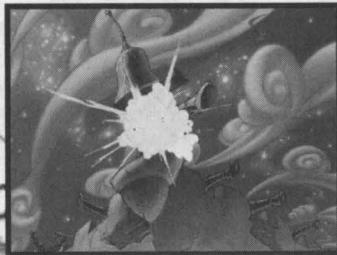
ROUGH

**LECHUCK FIRES ON
THE FORT, REVEALING
ELAINE.**

TIGHT



FINAL





the story elements, and a “tight” stage, where the art more clearly resembled the finished art, to be used as a guide for the animators. To illustrate the evolution of a scene through the three stages (rough, tight, and final), we are showing a short sequence from the opening of the game.



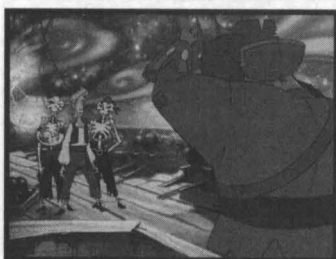
ROUGH

GUYBRUSH IS CAPTURED AND LECHUCK'S SWORD IS SHOT BY ELAINE.

TIGHT



FINAL

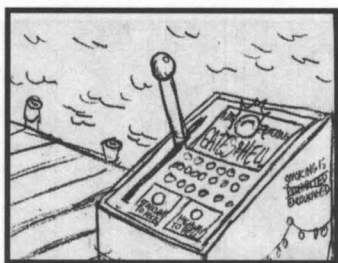
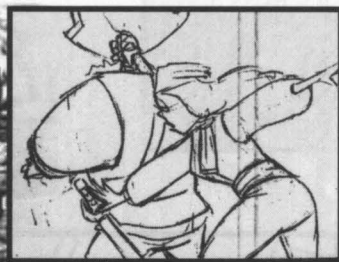




THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

Sometimes a sequence never makes it into the final version. In this storyboard sequence, which was eventually discarded, LeChuck is about to put Elaine on his diabolical roller coaster when she grabs his sword; she and Guybrush fight off the skeletal hordes.

In the melee, Guybrush is thrown into the roller coaster and seems headed for a fiery doom, until Elaine spots the controls and shoots the lever that switches the tracks.

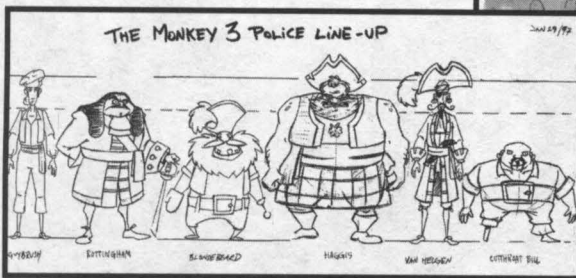


CHAPTER THREE: ABOUT THE ART



Assorted sketches and conceptals from the development of The Curse of Monkey Island....

**KEN MACKLIN'S
CONCEPTUAL ART OF AN
EARLY VERSION OF MORT'S
SHACK IN THE BLOOD
ISLAND GRAVEYARD.**



**A CHARACTER GUIDE SHOWING
RELATIVE HEIGHT OF SOME OF
THE PRINCIPAL CHARACTERS.**

**AN EARLY SKETCH VERSION OF
PUERTO POLLO BY BILL TILLER**

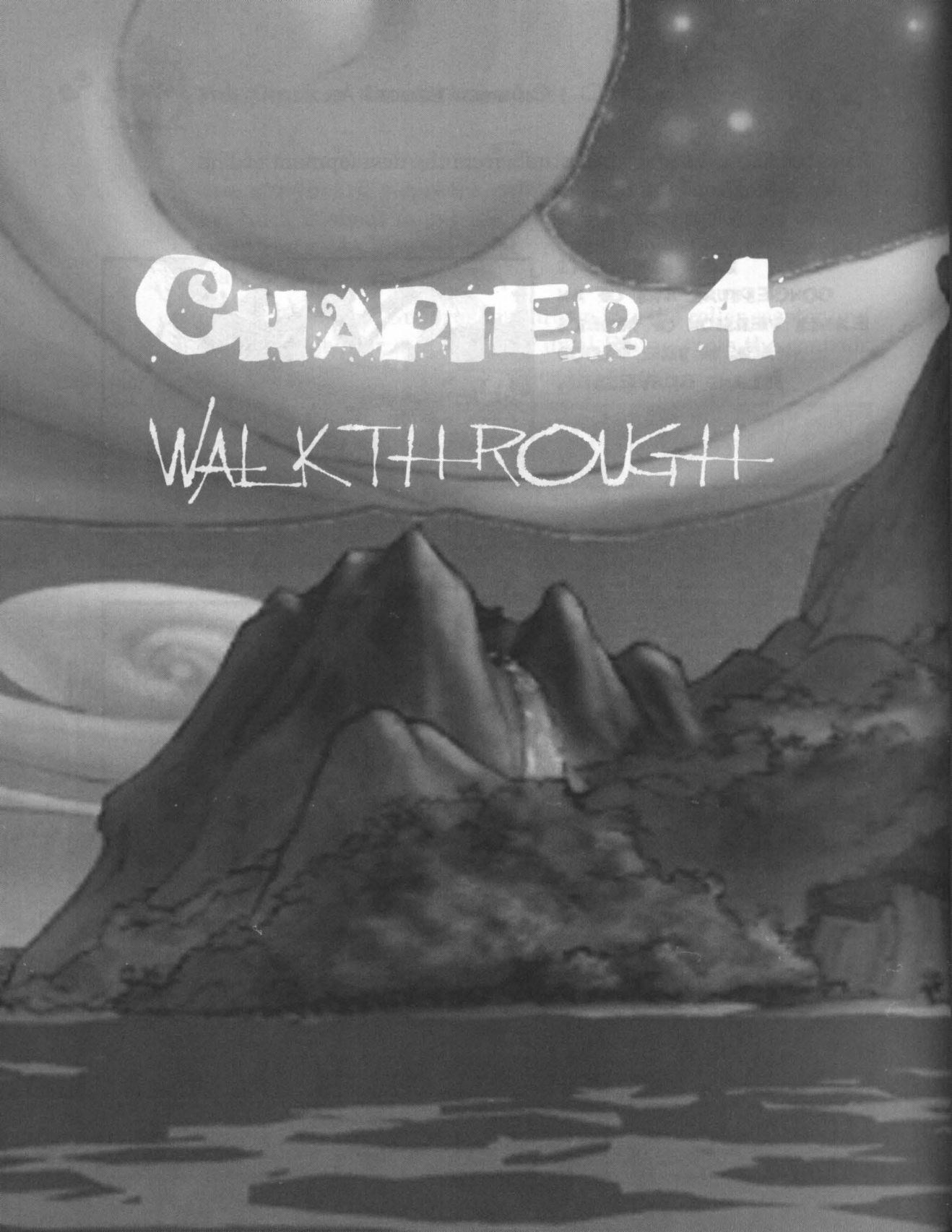


**CONCEPTUAL SKETCHES OF
LECHUCK'S UNDEAD CREW BY
STEVE PURCELL**



CHAPTER 4

WALKTHROUGH

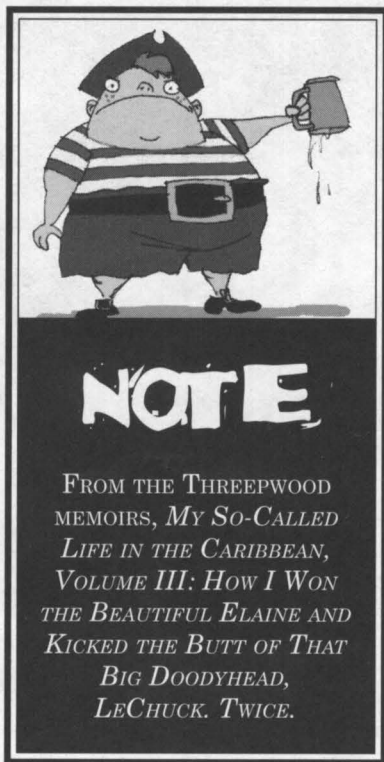




S

ometimes a pirate gets tired of sailing around aimlessly, of digging random holes on the beach and cursing the fact that metal detectors haven't been invented yet. Sometimes a pirate just needs specific instructions, not mumbled hints of mythical riches overheard in a grog shop. Sometimes a pirate wants to break the rules, shoot his way through, and just plain CHEAT. If you can relate, this section is for you.

Here, disguised as the Memoirs of Guybrush Threepwood, is the complete story of The Curse of Monkey Island, with every puzzle solution spelled out blatantly. For map details, see the Appendix. Let's face it, if you wanted to play fair, you wouldn't be a pirate, you'd be an ethical philosopher. And ethical philosophers don't get to wear silk shirts and say "yo ho" a lot (unless they live on the West Coast).



WAILING WALLY (PUZZLE 1)

The last thing I expected was to find myself LeChuck's prisoner again, especially being held captive by the wimpiest pirate I'd ever seen. I told him he didn't frighten me, and asked if his beard was real. Halfway through his explanation about the beard, I recognized him—Wally, the cartographer, and former fellow prisoner in LeChuck's dungeon! Apparently LeChuck had recruited him using some kind of phony pirate training racket, but I told him I wasn't in the mood for sales hype. What was more, I thought he was a fake pirate. He threatened to shoot me, and I told him to go ahead. As I suspected, the pressure was too great, and he collapsed in tears. I hated to do that to Wally, but I had a girlfriend to rescue.

Pirates are supposed to steal anything that isn't nailed down (it's the Pirate Code), so I picked up Wally's discarded hook and took the ramrod from the wall. The noise of battle outside stirred my privateer blood, so I hurried to try out the cannon and maybe knock off some of LeChuck's undead crew.

There were four shiploads, and I sent them all to Davy

Jones's safe deposit box. This left a lot of litter floating around in the water. When I looked out the cannon port, I saw part of a skeleton arm and a skull floating on a board. The skull was still talking, bragging about how evil it was. I thought the skeleton





arm would make a cool decoration for my room, but the only thing I had to fetch it with was the ramrod, and it wasn't long enough. Then I thought of attaching the hook to the ramrod, making a gaff, and the skeleton arm was mine.

I peeked back inside to see how Wally was doing. Still crying. I checked out my cool skeleton arm and found I had a cutlass, as well. I tried it out on the cannon restraint rope, and it worked just fine. I decided to fire the cannon one more time.

I didn't know LeChuck was holding his voodoo cannonball at the time. As the impact of the unrestrained cannon pushed me backward through the door, it also caused him to drop the ball, capsizing his ship and burning him down to the boots.

I came to in his treasure hold. The ship had capsized and sunk partially; fortunately the treasure hold was still afloat. I just didn't have any way out. I looked around, but the only thing to steal (that might not weigh me down if I had to swim for it) was a bag of wooden nickels. Behind it, though, lay a huge diamond ring—a perfect engagement ring for Elaine. It also provided a cutting tool I could use on the porthole—a fine idea except for a little detail called water pressure. The force slammed me against the wall. After regaining consciousness, I floated to the surface and swam to shore.



NOTE

TRANSLATOR'S NOTE: THIS NARRATIVE IS OF PARTICULAR USE TO THOSE PLAYING THE CURSE OF MONKEY ISLAND MEGA-MONKEY. FOR THOSE PLAYING REGULAR CMI, FOOTNOTES EXPLAINING DIFFERENCES IN THE REGULAR GAME HAVE BEEN PROVIDED. PLAYERS OF MEGA-MONKEY SHOULD IGNORE THE FOOTNOTES—THEY'LL JUST IRRITATE THEM.



REALLY, ELAINE, KARATS ARE GOOD FOR YOU (PUZZLE 2)

When I spotted the beauteous Elaine waiting for me on the beach, I thought my luck finally had turned. I'd just presented her with the ring when Wally showed up. He'd been thrown clear of the ship, and was delighted to hear we were engaged—until he saw the ring. He recognized it as a cursed ring belonging to LeChuck. Barely had he revealed this when there was an odd flash and weird background music, and my fiancée turned into a golden statue.

I always said Elaine was good as gold, but this wasn't what I had in mind. I felt like punishing myself, so I picked up a glowing ember from a nearby wrecked boat, tucked it into my pocket (yeow!) and staggered into the jungle.



Soon I found myself in an eerie swamp, standing before a bridge made entirely of bones, looking down a torchlit path at what appeared to be some kind of house made from a wrecked ship. The bridge was fronted by a grisly arch decorated with skulls. As I started across the bridge, I was startled (you would have been, too) by a bone-chilling “boo-o-o” from one of the skulls on the arch. It was

Murray, the skull I'd seen outside LeChuck's ship. He saw himself as the advance man for the forces of evil that would soon envelop the earth—or he would be, if he could just get down from the arch and find some means of motion. He was so irritating, I knew I'd probably run into him again. But my despair so consumed me I continued across the bridge and into the ship.

It was rather homey inside, in an Early-Voodoo-Colonial kind of way. Someone had been making paper voodoo dolls. They were



kind of cute. I picked up the paste¹ (you never know when you'll need some paste) and started to pick up the pins as well, but when I picked up the first one, I got the strange feeling that a deformed little man on a distant island was suddenly relieved of great pain. It was too weird, and I decided I didn't want any more pins. For some reason, there was an old-fashioned gum machine on a workbench. I tried one of my wooden nickels in it. It worked, and I got a great big pack of delicious steak-flavored gum.



Then I turned to the stuffed alligator. Of all the stuffed alligators I'd seen used as interior decorating motifs over the years, I'd never seen one with its tongue hanging out. It was irresistible. I had to pull it. When I did, I heard a wrenching of gears, and I was suddenly confronted with an island woman in a turban sitting on a grotesque throne of bones. She looked vaguely familiar. I complimented her on her decorating skills, and after a brief chat, it occurred to me that someone with a knowledge of voodoo might know how to lift the curse on Elaine. I told her my sad story, and the woman mentioned something I'd neglected to consider: I'd left an unguarded solid gold statue on an open beach on an island populated by pirates. Oops.

Sure as monkeys have fleas, Elaine had been statue-napped (as I was to learn shortly) by the pirates of Danger Cove. When I returned crestfallen to the Voodoo Lady, she said that, although she couldn't lift the curse on the ring, she knew how to free Elaine from it: Replace it with an uncursed diamond ring of equal value.

¹ There's no paste in regular CMI. You won't need it.



THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

When I asked where I could find such a thing, she said one lay on Blood Island. She also told me she foresaw that Blood Island was where I would die. Somehow, I didn't feel that lifting the curse would do me much good if I was dead, so I asked if she knew of suitable rings anywhere else. She insisted that the power of love in the Blood Island ring made it the best one for lifting the curse.



I'd never heard of Blood Island, so I asked her the way there. The Voodoo Lady said I would need a map, a ship, and a crew. That made sense to me, so I said, "Blood Island, here I come!" Of course I remembered to thank her for her help—you don't want to irk the Voodoo Lady.

MASSACRING THE BARD AND MANICURING THE BEARD (PUZZLE 3)



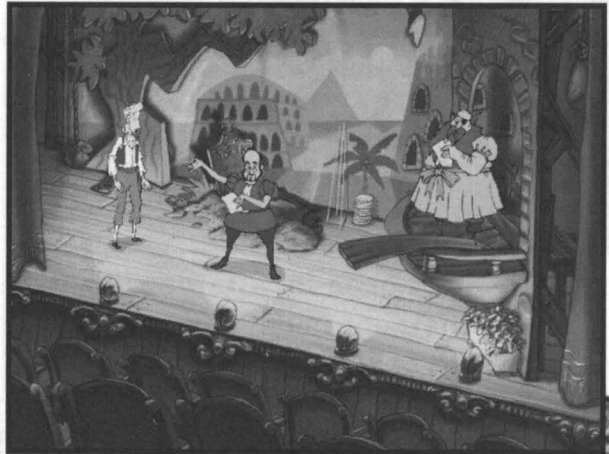
I needed a long walk to think it all over. (Need new diamond. Need map, ship, crew. Map, ship, crew. Imminent death... scary. Easier to find new girlfriend? Probably not...map, ship, crew), so I walked over to East Pollo to check out downtown. There was a lovely fountain and an impressive building—the Long John Silver Center for the Performing



Arts. I've always had an interest in the theater, so I decided to check it out. The front door was locked, so I went in the side entrance and found myself in a dressing room. I noticed a trunk with a Blood Island sticker. Perhaps someone in this theater had been there. I noticed a handsome pirate coat on a stand—unfortunately, not my size—that, when I looked closer, had a little dandruff on the collar.² I tried to pick up the dandruff and found, to my disgust, that it was lice. Hoping to find something more useful in the pocket, I opened it³ and found a glove. (How could one hope to succeed in entertainment wearing only one glove?) On the dressing table lay a magic wand and top hat. I picked up the wand, waved it over the hat, and presto! A ventriloquist book? Well, it might prove useful....

I wandered onstage and found a Shakespearean actor declaiming. I asked him about Blood Island. He told me to consult his agent, Palido, at the Brimstone Beach Club. This might be helpful if only I knew where the Beach Club was. As I was leaving the theater, I passed the mirror in the dressing room. I noticed my hair was looking a little shaggy, so I set sail for the Barbary Coast, a barber shop on the east edge of town.

Inside were three pirate barbers—Edward “Snugglecakes” Van Helgen, Cutthroat Bill, and Haggis MacMutton. Haggis was



² You don't need to look at the coat. The dandruff is already tagged in regular CMI.

³ No need to open the pocket. The glove is already there.



working on a customer, and a nasty one at that—the wretched Captain Renee Rottingham, who would make my life miserable in the days to come. I disliked him from the start, so I took the opportunity to use the lice from the theater on the comb Haggis was using on him. This got Rottingham ejected from the shop, and none too soon.



I'd noticed a pair of scissors in the ceiling beam. Because I thought they might come in handy, I took possession of the barber chair, hoping for a chance to grab the shears. But when I tried to raise the chair using the handle on the side, Haggis quickly lowered it again. I'd have to distract him. He was consulting a hairstyle book

held open by a large rock paperweight. I carefully raised the chair one notch and grabbed the paperweight. That was enough to get Haggis to leave in search of another rock, and I took the opportunity to raise the chair to its maximum height and grab the scissors. When he returned, I was afraid he might notice they were missing, so I canceled my haircut.

While in the shop, I checked out the other pirate barbers to see if they were crew material. Cutthroat Bill, though sucking on some candy, seemed a hearty sort, so I clapped him on the back.⁴ He seemed afterward to have some difficulty swallowing, so I gave him another stout blow, which dislodged the jawbreaker (it rolled over by the table). I picked up the jawbreaker and, taking advantage of his gratitude, asked him to join my crew. Because

⁴ In regular CMI, you don't have to mistreat Cutthroat Bill; just pick up the jawbreaker from the floor.



he felt that any captain he served under would have to be able to find gold, and because I had none, he wouldn't go with me. Hmm.

Van Helgen, on the other hand, was a seasoned duelist and considered himself something of a gentleman, so his captain had to challenge him like a gentleman and beat him in a duel. I happened to have a glove handy, so I used it to slap Van Helgen. We quickly proceeded to the dueling ground, and he directed me to choose my weapon from three sets of dueling pistols. I closed the lid on the center pistol box and discovered a banjo case. As far as I knew, no one had ever been fatally wounded by a banjo (though many, hearing the banjo, wished they had been), so I chose the banjo. Imagine my surprise when I discovered Van Helgen was an expert *banjoiste*.

He mostly vamped a simple chord progression that was easy enough to follow, but he picked out some individual notes almost randomly. To copy him, I found it simpler to concentrate on picking out those notes. I was unfamiliar with banjo tuning, so I assigned the banjo strings the numbers 1 through 5 (from the top down). Van Helgen would play four notes, wait for me to copy, then five, then six.⁵ By watching his fingers carefully and remembering the number sequence, I passed his test quickly.

Then Van Helgen launched into a brilliant riff totally beyond my abilities. There was no choice: I had to beat him if I wanted him on my crew, so I picked up a pistol and shot his banjo. This convinced him I was unscrupulous enough to be his captain, and I had my first crew member.



⁵ Only two rounds, going as high as five notes, for the regular CMI player.



HE COULDN'T QUITE SWALLOW THAT? OH, I WAS SUCKED IN.... (PUZZLE 4)



We returned to the barber shop, but I was hungry, so I wandered west toward the Chicken Shack. West of the Shack, near some dye vats, I noted a path marked "Danjer Cove." I remembered the Voodoo Lady had said this was where the pirates who'd kidnapped Elaine hung out, so I started down the path. But undergrowth and a creeping vine

with large flowers—ipecac blossoms—blocked my path. If Elaine ever got uncursed, she might like a flower. I used the scissors from the barber shop to cut one off. Noticing how sharp the scissors were, I tried them on the undergrowth as well, and was soon headed down the path.



Soon I found myself on a ridge overlooking a stormy bay where a ship sat at anchor. I was almost certain from its distinctive green color that it was the ship that had borne away my darling Elaine. There were also some interesting objects on the ridge. As I walked over to investigate them, I noticed a "Snake Crossing" sign. I doubted that a little snake

could do me any harm, but suddenly a giant python lunged from a tree branch and swallowed me whole.



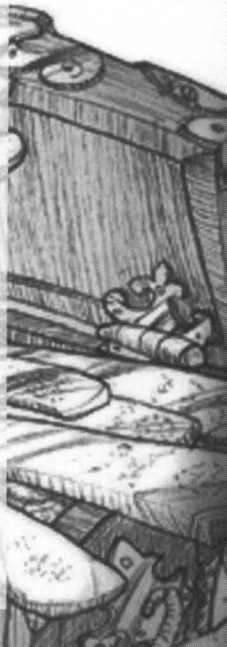
I'd been in worse predicaments, but none that smelled quite as bad. Fortunately, the snake's stomach contained a number of useful items, including a reservation slip for the Chicken Shack and a bottle of syrup. Remembering what I'd read on the plaque about the ipecac flower, I mixed the flower with the syrup, and aimed the whole mess toward what I thought was the snake's head. After some loud retching sounds and several spasms, I was free.

Sort of.

Philosophers have wrestled with the age-old question, "Is it better to be eaten by a giant snake or sucked into a mire of viscous quicksand?" All things considered, I'd rather be in Philadelphia.

I saw a nearby vine (just out of reach) that I could use to pull myself to safety. A branch balanced on a root below it might knock the vine my way if I could flip the branch just right. My quick wits saved me once again. Acquiring a thorn and hollow reed from the nearby vegetation, I crafted a primitive peashooter. I then attached one of my helium balloons (every good pirate should have a helium balloon in his pants) to the rock paperweight, blew it toward the branch, and popped the balloon with the peashooter.

I followed the path near the quicksand and found myself at last at Danjer Cove. There in plain sight was the kidnappers' ship. Sadly, the rowboat that might carry me there had a huge hole in its side⁶. This would take some more thought. I returned to Central Puerto Pollo and the Chicken Shack to see about lunch.



⁶ The boat is ready to go in regular CMI, but wait and use it in the aforementioned order.



IN WHICH I BECOME A VEGETARIAN, AND THE TOOTH WILL COME OUT (PUZZLE 5)



Blondebeard, the proprietor, was a hearty, friendly sort, which compensated somewhat for his inedible food. I tried a biscuit from the barrel by the door and discovered to my horror that it had maggots in it⁷. The chicken on a nearby table looked like it wasn't fit for anything else, so I unleashed the maggots on it and was delighted to find a Brimstone Beach Club membership card in the carcass.

Figuring that the customer at the table might be having some problems swallowing the food, I slapped his back the way I had Cutthroat Bill's and discovered he was one of LeChuck's skeletal crew. Apparently he'd complained about the food and got a knife in the back for his trouble. I thought it best to conceal the evidence; besides, it was an excellent knife. While I was feeling larcenous, I picked up a pie pan and a biscuit cutter from the shelf near the kitchen.

To show Blondebeard there were no hard feelings, I offered him the spit-covered jawbreaker from the barber shop. It loosened his gold tooth, which set me to thinking. If I could acquire that gold tooth, it might be enough to convince Cutthroat Bill to join my crew. I gave Blondebeard some of the gum, hoping he

⁷ No need for the regular CMI player to bite the biscuit. The chicken has been premaggotized. Just grab the card from the carcass.



might spit it out with the tooth inside, but he just blew a bubble—in which I could clearly see the prize I sought. Whipping out the voodoo pin, I popped the bubble and grabbed the tooth. But Blondebeard wouldn't let me leave with it.⁸ I was stumped, but then I noticed the window over the door. If I could attach the tooth to a helium balloon.... No, the tooth was too light, and the balloon would just rise to the ceiling. Then I remembered the bubbles Blondebeard blew (say that fast 10 times). I chewed some gum, put the tooth in the chewed gum, inhaled some helium from the balloon (adding comic effect when I talked), and chewed the gum again. The bubble took a perfect flight path through the window, and I left the restaurant, apparently toothless (I'm sure I wasn't the first patron to exit in that condition).

IT MAY BE A HIGHLAND TRADITION, BUT A MAN COULD GET KILT (PUZZLE 6)

Outside, I paused. I'd heard the bubble pop, but there was no sign of the tooth. Then I noticed a faint gleam in the mud under the drainpipe. Using the pie pan, I lifted the mud and found my gold.

I ran to the barber shop gleefully, showed the gold to Bill, and recruited him for my crew. I asked Haggis to join, as well, but he'd serve no captain who couldn't defeat him at the caber toss—a Highland test of strength during which competitors toss huge wooden poles into the air. The contestant who tosses it farthest wins.

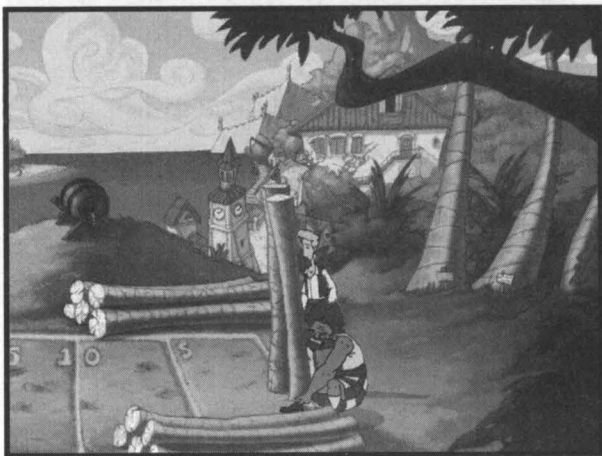
Now, I'm an excellent swordsman and a savvy strategist, but brute strength has never been my forte—Haggis beat me easily. I returned to the barbershop in shame.

⁸ Blondebeard isn't as picky with regular CMI players. You can walk out as soon as you grab the tooth. You won't have to mess with the mud puddle outside, either.





I needed to think things over, so I strolled through the arch near the Performing Arts Center, and found myself once more at the caber field. I noticed the unusual trees at the far end of the field. On investigating further, I learned they were rubber trees. A rubber plug might be just the ticket for that leaky boat in Danger Cove, so I whipped out my biscuit cutter, applied it to the tree, and had a rubber plug of what appeared to be the right size.⁹



But I remained distraught about my loss to Haggis. If only I could make a caber from a

rubber tree.... But I had no ax. I wandered back up the grassy knoll to the rum barrel. Perhaps I could find a way to crack open the barrel and drown my sorrows. I used the knife from the restaurant to saw through the sawhorse. Sure enough, rum trailed from the barrel through the grass. The rum trail reminded me of a line of gunpowder leading to a powder keg. Rum in a barrel could be almost as explosive, and the barrel *was* right next to the rubber tree....

It was worth a shot. I took the burning ember I'd been carrying around, ignited the rum trail, and regained consciousness shortly afterward in Puerto Pollo's main square. Surely if it could blow me that far, the rubber tree had been properly felled, so I betook myself to the Barbary Coast and challenged Haggis once more. For a pirate, the thrill of victory, no matter how unscrupulously achieved, is far superior to the agony of defeat.

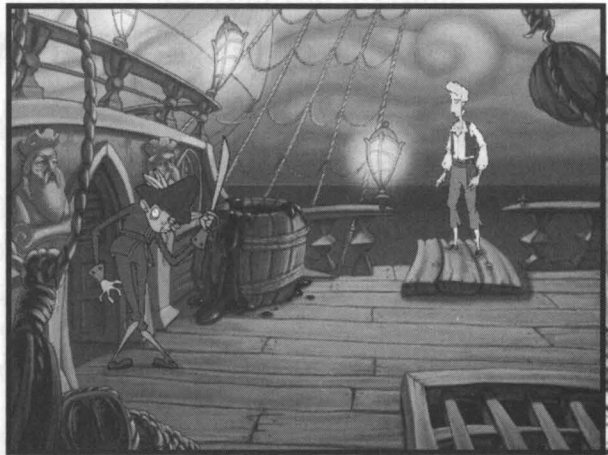
⁹ Again, you don't need a plug for *your* boat.



A FEATHER IN MY CAP—AND MY SHIRT, AND MY PANTS, AND MY SHOES.... (PUZZLE 7)

Having acquired a crew, I was now determined to rescue Elaine and capture a ship, so Danger Cove was calling my name. There ¹⁰ I tried my plug on the hole in the rowboat, but it kept falling out. I applied a judicious amount of paste to the plug and solved that problem (fortunately it was heavy-duty waterproof paste). Then I rowed out to board the ship, a trim little vessel called the *Sea Cucumber*. As I came alongside her, I noticed an evil-looking adornment—the plank so beloved by pirate captains for disposing of their enemies. If things went badly, I didn't want to find myself on that plank, so I whipped out my trusty knife and sawed it off.

I climbed aboard, and encountered a bizarre specimen in the form of First Mate Fossey. But he was not nearly as strange as the *Sea Cucumber's* crew—all monkeys. They seemed intent on punishing me, and without the plank, their only recourse was

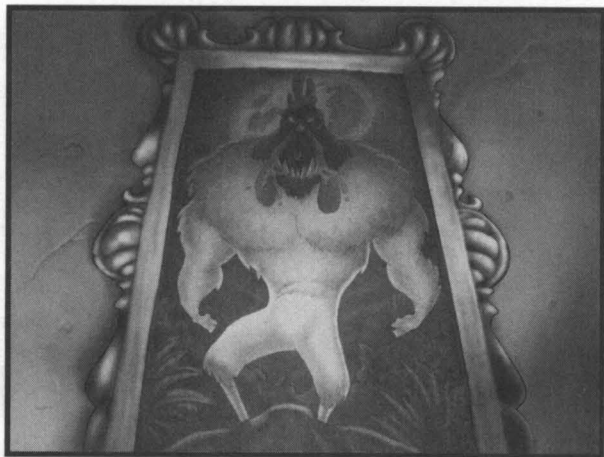


¹⁰ Ignore all this stuff about paste and plugs. Just jump in the boat and start rowing.



THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

tar and feathers. It was a bit itchy, but no more humiliating than an evening with Elaine. It might have been more unpleasant if they'd remembered to heat the tar first.



If anyone had the inside track on feather removal, it might be my old buddy Blondebeard, given all his years in the chicken business. Imagine my surprise when he mistook me for El Pollo Diablo, the legendary giant demon chicken of Plunder Island.

At first I thought it was a joke, so I went along with it, mumbling a few random words in Spanish, until I saw the iron skillet in Blondebeard's hand. The floor jumped up to meet me like a long-lost friend, and then there was blackness.

ME FIRST MATE, YOU PRIMATE (PUZZLE 8)

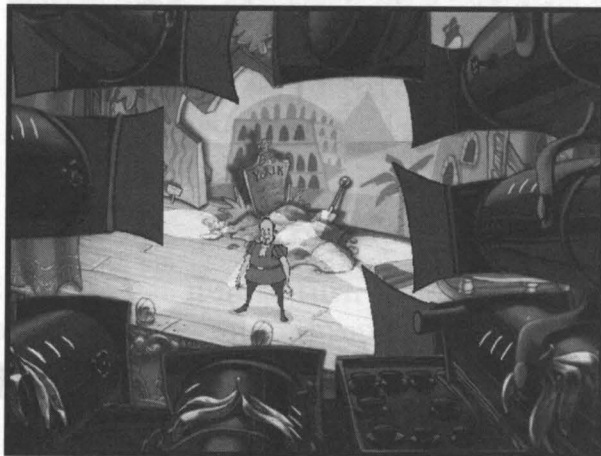


I awoke feeling somewhat at sea, assaulted by the overwhelming odors of chicken grease and coleslaw. Blondebeard had packed me, feathers and all, into a Buccaneer's Bounty Banquet Bucket and had me delivered to the *Sea Cucumber*.

The chicken grease had removed the feathers, so I took



a look around. To my amusement and amazement, I found that LeChimp, the vessel's captain, was a giant ape. Mr. Fossey was taking orders from the voices in his head—and I saw no reason, given my trusty ventriloquist book, that I couldn't be one of those voices. Using the book on LeChimp, I managed to get Fossey and the chimps to desert the ship, but I couldn't convince him to dig up Elaine. I found a map to her location (sort of) on the dinner table. The map was not very cogent, but the theater tickets next to the map were a clue. Chimps weren't normally interested in the Bard.



OK, I was wrong, but that didn't stop me from finding Elaine. I returned to the theater, but saw nothing in the dressing room or onstage that applied to the cryptic note about "With all eyes open...."

I investigated the flight of stairs leading up from the dressing room. I found myself in a banana peel-littered lighting booth: I was on the right track.

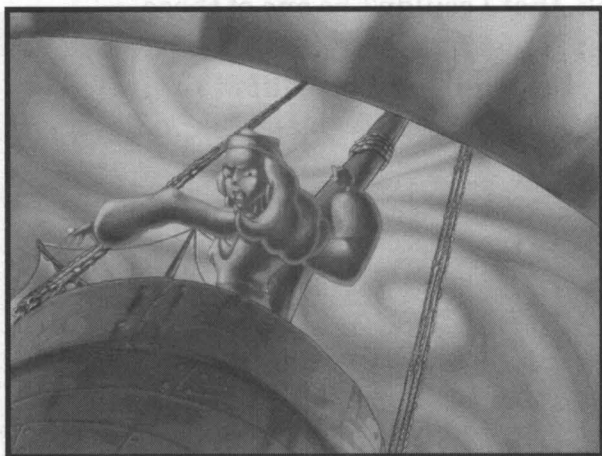
The eight buttons on the lighting board before me seemed to correspond to the eight major compass points.¹¹ I took a chance and threw the switch (opening all the eyes) and then pressed the buttons in the order indicated on Fossey's "map"—SE, NW, W, E, NE (twice), E, SW—and then an "X" appeared, showing where Elaine was buried. I guess I could have figured that out if I'd just thought about that shovel, but it was more mysterious and piratey this way.

¹¹ Your map is much simpler than the Mega-Monkey folks'; just throw the big switch.





Now I had another problem: Slappy Cromwell, the actor, wouldn't get off stage. He was doing the standard Shakespearean



juggling routine, and I knew after he finished with the daggers, he'd be coming for the cannonballs in the dressing room. If he were to drop some, even a chimp audience might boo him offstage.... I coated the balls with chicken grease and watched to see what would happen. I succeeded, though not quite in the way I had planned. I dug up Elaine and took her to the *Sea Cucumber*.

LIFE IS A BEACH, AND THEN YOU DYE (PUZZLE 9)

I could no longer put off looking for Blood Island. My only lead was Slappy's agent, Palido, who was supposed to be at the Brimstone Beach Club. I had seen a likely beach on the eastern side of the island from the caber field. I headed east until I reached the



Brimstone Beach Club Cabana. The snotty towel boy changed his tune after I showed him my membership card.

I wanted some of the cooking oil behind him, so I took three towels, soaked them in the ice bucket, and gave him a fierce towel snap. He ran off into the bushes, and I grabbed the oil before exploring the beach.



I soon learned why it was called Brimstone Beach. This place was hot—far too hot to cross in my flimsy footwear. But I did have those cool towels, so I put one down, crossed it quickly, put another down, crossed it quickly, and when I'd crossed the third towel, I'd made it across the beach to where Palido lay sunbathing.

There he lay, an empty mug on his chest. His back, as I discovered after I asked him repeatedly, bore a tattoo of the map to Blood Island. I had to see it, but I couldn't figure out how to get him to turn over. I agreed to get him a drink instead. (I took the route through the nearby gate to avoid crossing the beach.)



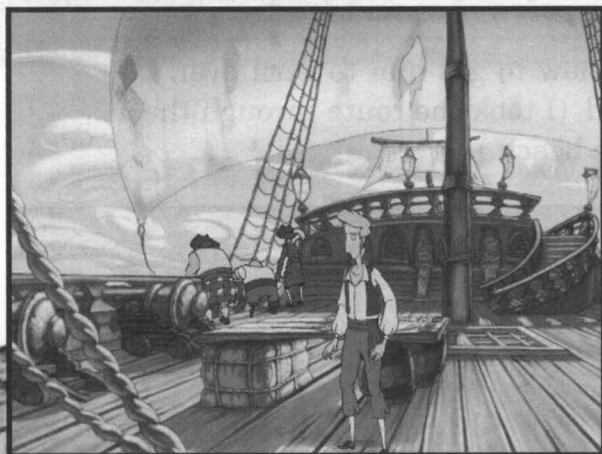
The only place on Plunder Island I knew for sure sold cold drinks was the lemonade stand near the Chicken Shack and dye barrels. A larcenous little kid named Kenny Falmouth ran the place. He had a bottomless mug policy, he said, and it was true: The mugs had no bottoms—and his customers got no lemonade. But I had a real mug, and I switched them when Kenny wasn't looking. He was so frustrated he abandoned his stand, leaving behind a perfectly good pitcher. I took it: Palido was obsessed with tanning, and red dye filled the dye barrels.... I filled the pitcher with red dye and headed back to Palido.





Placing the bottomless mug on his chest, I told him I had another drink for him, and poured in the red dye. As I'd hoped, Palido thought he was sunburned and turned over. There was the map, but it was far too complicated to memorize. I had to get it off his back—preferably without bloodshed. Then I remembered the cooking oil. I poured it on, Palido got a real sunburn, and I peeled off the map. With map, crew, and ship, I was ready to set sail for Blood Island.

WE'VE LOST OUR MAP, AND WE CAN'T FIND THE TUNE (PUZZLE 10)



Unfortunately, my crew wouldn't do much of anything except lean over the side and watch whales. Even when Rottingham boarded us and stole my map, they couldn't tear themselves away. When I tried to discipline them, they began singing. I like a sea chantey as well as the next pirate, but this was ridiculous. Everything I said, they turned into a lyric.

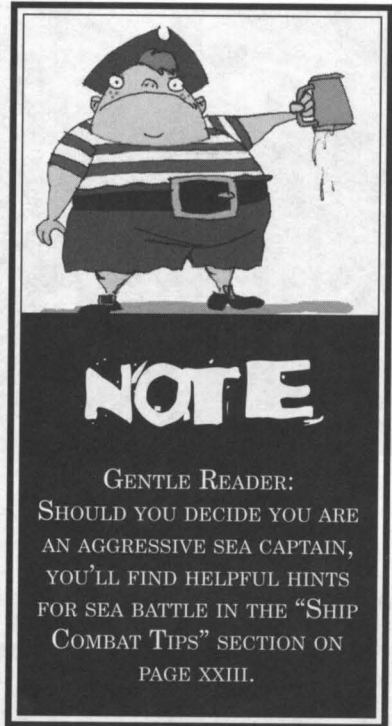
After I finally got them to stop, Haggis asked me whether I was an academic or aggressive sea captain. He was really asking how much help I'd need in sea battles because I was going to have to take on Rottingham, and our cannons weren't up to the task. I'd first have to take on and defeat weaker pirates to gain their treasure and build up my armaments. I stated my preference, battled my way up to Rottingham, recovered my map, and once more set sail for Blood Island.



SHIPWRECK, MUTINY, DOG BITE... AND HOW WAS YOUR DAY? (PUZZLE 11)

Fate seemed against us. We encountered a terrible storm that threatened to tear our vessel apart. We made it through, but were shipwrecked on the coast of Blood Island. I learned Elaine had been thrown from the crow's nest, and that my crew had decided, once the ship was repaired, to return to Plunder Island and become barbers again. They were being so selfish, I didn't tell them about the cool bottle of shaving soap I'd found on the sand (especially after I figured out I could open it by using my teeth on the cork). I tried to talk Haggis out of his bottle of hand lotion, but he insisted they'd need it: The ship repairs would take some time, and carpentry is rough on pirate hands. He agreed to give me the lotion if I could come up with a tar-like substance he could use in repairing the ship.

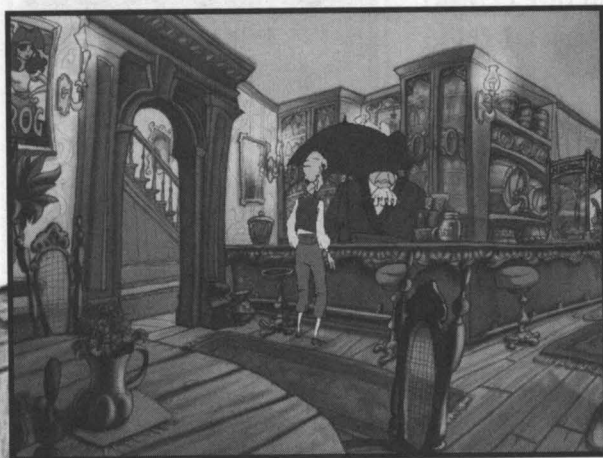
I had to explore the island to find Elaine and the diamond the Voodoo Lady had spoken of. First I checked the local cemetery: Perhaps someone had found Elaine and, believing she was a statue, put her there as decoration. I found nothing but locked crypts on the east side, but as I walked west, I found a hammer, a chisel, and a dog house where an ancient dog lived. Naturally, I picked up





the hammer and chisel; a successful pirate never passes up tools for breaking and entering. I gave the old dog what was left of my biscuit,¹² and he bit me! I took some of his hair.

FIVE DEATHS, A PIECE OF CHEESE, AND A REALLY GOOD HANGOVER CURE (PUZZLE 12)



Next, I entered the local hotel and met Madame Xima, a tarot card reader. She didn't take to me at first, but I talked her into five card readings. All turned up the death card. If I were superstitious, I'd have been discouraged. I thought I'd ask for a second opinion if I ran into the Voodoo Lady, so I grabbed the cards while Madame Xima was distracted.

I attempted to strike up a conversation with the hotel bartender, but he was suffering from a bad hangover. I strolled back down the bar, past the nacho maker, to a closed door on the back wall. I opened it to find a storage closet that held (among other things) a refrigerator, a filing cabinet with family records, and a giant wheel of cheese. The cheese might come in

¹² Just use the doggy treats from the doggy dish. Sorry—you still get bit.



handy as a snack, so I used the chisel from the graveyard to cut off a hunk. I also took the magnet from the refrigerator (I love refrigerator magnets).

This hotel seemed interesting. I wandered back by the bartender, and noticed a book on the bar by the door to the stairs. It was a volume of drink recipes, including a hangover cure. It would be kind of me to help out the bartender; it might even get me free drinks. But I didn't have all the ingredients—yet.



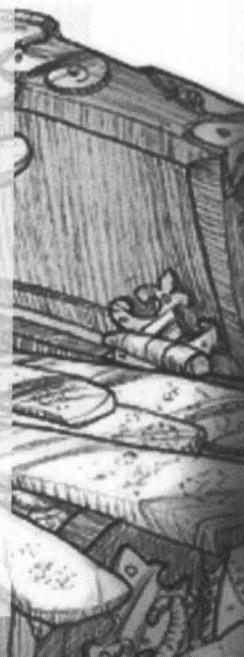
I went upstairs and found a hallway lined with family portraits. None were really attractive, but the one at the head of the stairs was downright ugly. I ducked into the room next to it and found myself in another storage closet. A nail poked through the wall here on the other side of the portrait. I pounded it with my hammer. When I returned to the hall, I found to my glee that I'd knocked down the offensive picture. I picked it up¹³ so no one could rehang it. I took the nail, as well, just to be sure. I tried the other door down the hall. It wouldn't open,¹⁴ and I didn't have my burglar equipment with me.

DYING TO GET INTO THE GOODSOUPS (PUZZLE 13)

Next I checked out the beach below the hotel. There in a tree I spotted an egg—one of the ingredients for the hangover remedy.

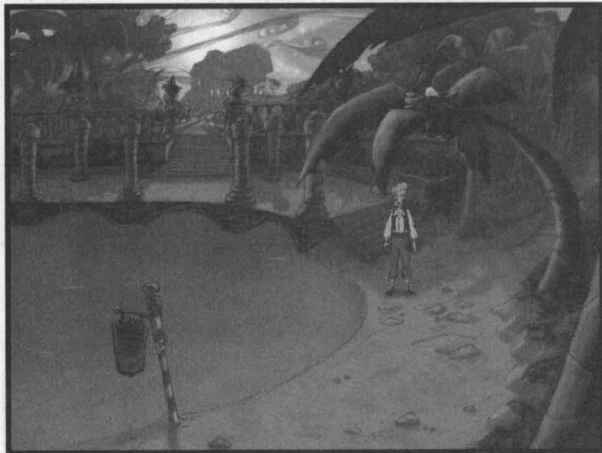
¹³ Why bother? You don't have to carry that ugly picture around with you. But do get the nail.

¹⁴ All doors open easily for the regular CMI player, but you needn't check out this room just yet.



If I knocked the egg down, I'd smash it on the rocks below, so I returned to the hotel to get a pillow. The cushion on the barstool

closest to the door by the stairs was loose, so I grabbed that, returned to the tree, and covered the rocks with it. Then I whacked the tree soundly with the hammer, and had my egg.



In the western distance I saw a colorful windmill. Windmills have always been lucky for me, so I walked there. The windmill itself was locked¹⁵ (my lack of burglar tools was

becoming very frustrating), but to the side of it was a pepper plant. I obtained this last ingredient for the hangover cure, and returned to the hotel.

There, I gave the egg, the pepper, and the hair of the dog to the bartender, and in no time he was restored to full health. I asked him for a drink (the exotic kind, with an umbrella in it), but I wasn't ready to swig it down just yet. I wanted to see if he knew anything about the diamond (bartenders can be a wealth of information). But first I asked about his background, just to be friendly, and got an introductory lecture on the Goodsoup family, who'd run these Caribbean hotels for generations. He mentioned a barbecue; apparently they no longer used it now that the local volcano was dormant.

Then I asked about the diamond—as it turns out, a Goodsoup family heirloom. He said the diamond had been stolen and taken to Skull Island, but he hinted that the ring might be found in his aunt's tomb. I asked how to get in, and he told me to drop dead. Hmm. I remembered the cautionary note that the hangover rem-

¹⁵ Again, no lock. Again, don't worry about this place yet.

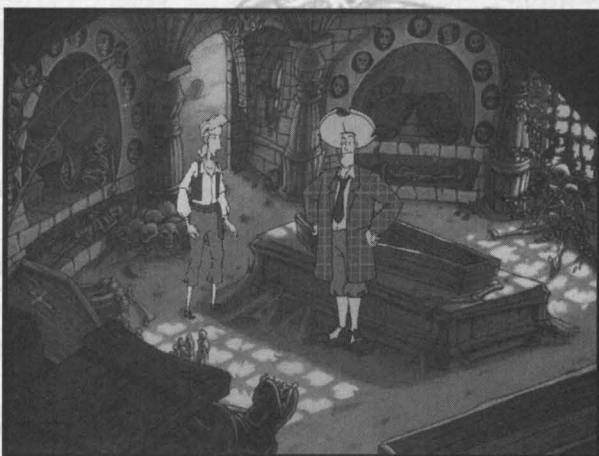
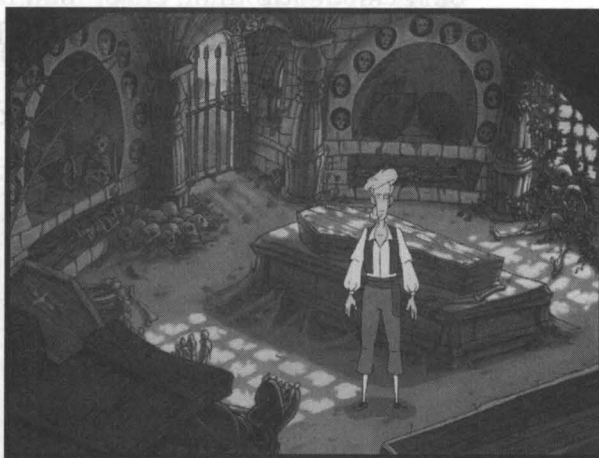


edy caused drowsiness when mixed with alcohol. I used my chisel to open the childproof cap, mixed the remedy with my drink, and drank it down.

INSURANCE? I'D RATHER DIE! (HEY, WAIT A MINUTE....) (PUZZLE 14)

I awoke in a crypt. I used my chisel to pry open the lid; it didn't seem to be the kind of classy joint I'd associate with Goodsoups. There was a spooky pounding coming from another coffin. I was locked in, anyway, so I decided to face whatever vile spirit or zombie lurked within. Once more applying my handy chisel, I opened the coffin—and what do you suppose leaped out? A revenge-maddened spectre? A ghastly vampire with fangs dripping red? No, something far more terrifying—my old acquaintance, Stan, the Super Salesman.

I'd thought I was rid of him when I nailed him in that coffin years ago, but his super-human endurance kept him alive. And now (the horror, the horror) he sold *insurance*. I appeared interested to pacify him, and he showed me how to get out of the crypt. I went to check on the old dog, and then it struck me. Insurance pays you money for





being dead and buried, and I'd just survived that. I could do it again and collect on my own insurance. I returned to Stan, and traded the gold tooth for an insurance policy. Then I picked up the nails from my coffin; I might need them if I had to nail him back where he belonged.

In any event, it was clear I'd ended up in the wrong crypt, so I returned to the hotel and asked Goodsoup about it. One had to be a Goodsoup to be entombed in the family crypt, he explained. That made sense. I told him I was a Goodsoup, but he was unconvinced: I didn't resemble any of the portraits in the hall upstairs.¹⁶ I was simply too good-looking—or was I?

I went upstairs and, using the barber scissors, I cut the face out of the portrait I'd picked up. I hung the portrait on the door, went through the door and into the closet, and looked through the door's window. When Goodsoup drifted upstairs to look at the portraits, he couldn't help but notice how much his ancestor resembled me, after all.

OK, I'M A GOODSOUP, SO KILL ME (PUZZLE 15)

Pleased with this success, I walked down to try that other door again, but still couldn't get in. Then I remembered Stan's laminated business card. I tried it with the door and got in—only to find an empty room with a Murphy bed. When I pulled down the bed, I found a skeleton in it. It had died



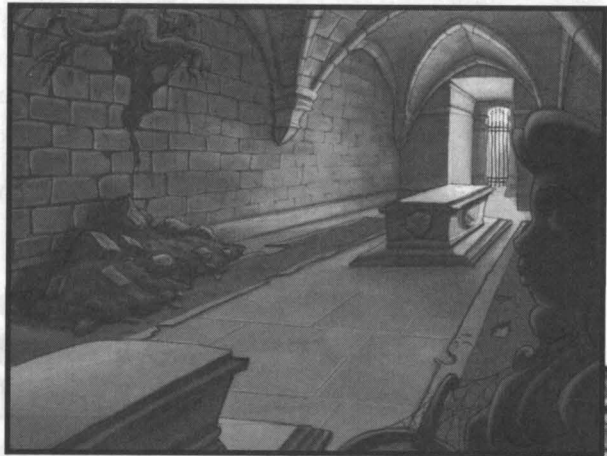
¹⁶ You can skip all this stuff about the portrait, walk down the hall to the open room, and skim down a few paragraphs to the bit about the Murphy bed.



catching up on Goodsoup family history: A book about it lay on the skeleton's chest. This might be useful for establishing my Goodsoup credentials, but when I reached for it, the bed flew back into the wall.

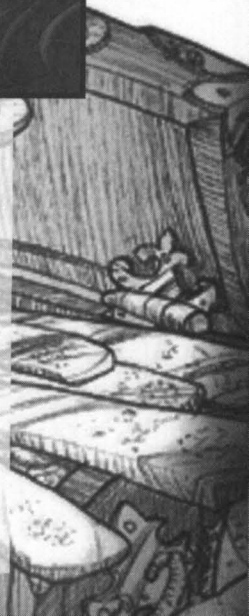
I pulled it down again. If I wanted to get that book, I had to find a way to nail down that bed. Did I say nail? I used the nails from my coffin, added the one I'd found in the hall, and *voila*: The bed was secure. I grabbed the book and headed downstairs.

I had no trouble now convincing the bartender I looked like a Goodsoup, and, in talking about family history, I whipped out my book and dazzled him with my knowledge. Once he said I was a Goodsoup, the way was clear to get into the family tomb, and get a hefty insurance payment, to boot. I ordered another drink, added the hangover remedy, and happily passed out.



I awoke in the family crypt, but all was not well. I encountered the ghost of Aunt Minnie Goodsoup, who told me her sad tale. She'd lost the diamond, and still wouldn't let go of her ring, which reminded her of her lost love. To make things worse, I couldn't get out of the crypt. I wandered back past Minnie's ghost and found myself in a part of the crypt where some grave-robbing had taken place: There was an open coffin with a crowbar stuck in it. I picked up the crowbar (never pass up tools...) and walked toward a likely-looking crack in the wall. Then I ran into Murray. He was starting to irritate me as much as Stan did, so I picked him up. A skull can't scare you if you're carrying it around in your pants can it?

I looked through the crack into the living quarters of Mort, the cemetery custodian and gravedigger. I tried to get him to let





me out, but he thought I was a tricky ghost. If he wants a tricky ghost, I thought, I can probably provide one. First, though, I needed the lantern from his room. My arm was too large to fit through the crack, and the skeleton arm couldn't hold the lantern—not until I used paste on it.¹⁷ I put the lantern down on the coffin lid and used Murray to cast a scary shadow. That did it; Mort came around to let me out faster than you can say “Scared stiff by a spurious spectre.”

As I wandered back to the hotel, I tried to piece things together. I went to the patio and checked out the barbecue. The large cauldron was probably for heating up nacho cheese. I had cheese, but no heat. Too bad, because it might just be tarlike enough when melted to trade with Haggis for the lotion. I still hadn't found Elaine, I didn't have the ring or the diamond, and, knowing Stan, he'd probably want proof I'd been dead.

Wait a minute. That filing cabinet in the closet by the bar held Goodsoup family records. Maybe....

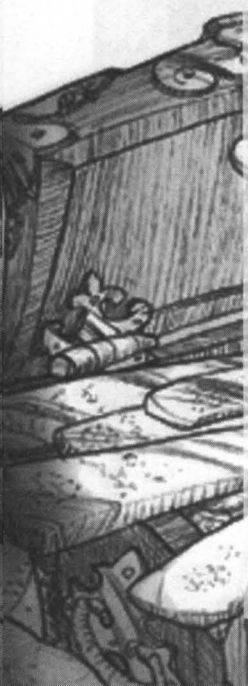
GETTING RICH, SNATCHING A FEW MOMENTS FOR REFLECTION, AND TRUE LOVE—POSTHUMOUS, BUT TRUE (PUZZLE 16)

I checked the cabinet, and sure enough, there was my death certificate. I showed it to Stan and got a whole lot of money.

Maybe I just needed a fresh perspective. I climbed to the top of the lighthouse, but it was nonfunctioning—no mirror¹⁸ and no light. Perhaps fixing up the lighthouse would help me focus. I knew where I could get a mirror....

¹⁷ Your skeleton arm will work just fine without any messy paste.

¹⁸ Your lighthouse already comes with a mirror, so you needn't steal the one in the bar. But do grab the tip jar.





I returned to the bar. I'd have to find some way to distract Goodsoup if I wanted to get that mirror. I put the face from the portrait in the mirror frame. Sure enough, the perpetually drunken Goodsoup thought it was his own face. I took his tip jar off the corner of the bar, too, for good measure.

Something about that skeleton in the guest room bothered me. From its decomposition and clothing, it looked to be from about the same era as Minnie. If this was her lost suitor, Charles de Goulash, I might be able to get the ring.

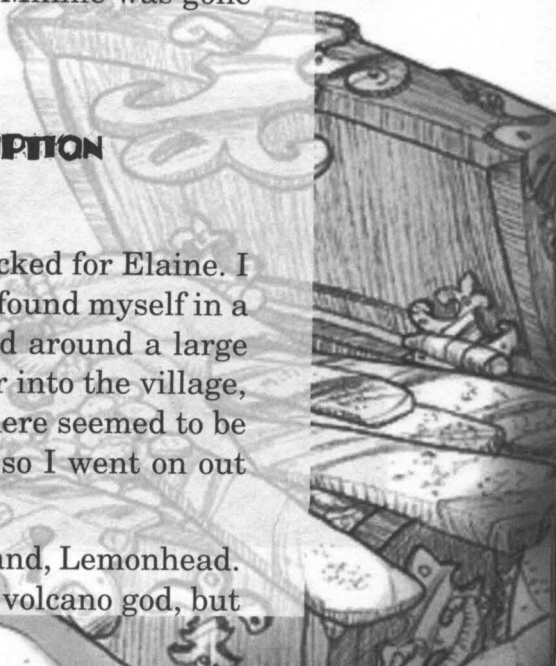


I used the crowbar on the hole in the wall, and just as I thought, I then had a straight shot to the Goodsoup family tomb using the Murphy bed as a catapult by launching it with the crowbar. I used the crowbar with the bed, and then headed to the crypt myself. When I got there, Minnie was gone and the ring was waiting for me on the floor.

A TOTALLY CHEESY VOLCANO ERUPTION (PUZZLE 17)

There were a couple of places I still hadn't checked for Elaine. I went toward the strange lights on the hill and found myself in a native village. A banquet was laid out centered around a large block of tofu. I picked it up. As I walked farther into the village, I also found an auger and a measuring cup. There seemed to be some activity on the other side of the village, so I went on out through the arch.

There I met my old friend from Monkey Island, Lemonhead. There was a big sacrifice going on to pacify the volcano god, but





Lemonhead made it clear I wasn't invited. Some visiting dignitary he'd never seen before seemed to be the guest of honor. The rejection was too much. I moved out of his sight, worked on the



tofu block with my chisel, put the tofu on my head and passed myself off to Lemonhead as his visiting guest.

Frankly, the volcano sacrifice wasn't that impressive (the volcano god had a touchy digestive system, so the villagers "sacrificed" a human effigy of fruits and vegetables). I tossed in my own offering—a big hunk of the cheese from the hotel. The volcano god was lactose intolerant, and there was a dandy eruption.

I FOUND MY FIANCÉE, SO LIGHTEN UP (PUZZLE 18)



There was still one place I hadn't looked for Elaine—the clearing above the Goodsoup Beach. There she was, moonlight glinting on her golden hair, not to mention her golden elbows and her golden earlobes. I noticed fireflies in the clearing, and remembered how I loved to collect them in a jar



when I was a kid. Perhaps they'd make a good lantern for the lighthouse. I had the tip jar from the bar, and I was careful to poke holes in the lid with the auger, but the fireflies weren't interested. Surely sugar water would attract them. I'd seen a barrel of sugar water for rum on the upper platform of the windmill, so I headed back there.

None of my tools worked on the windmill door,¹⁹ and I was stumped. If I were up top, I could use the umbrella to parachute down, but how could I get up there? I used the hook on the umbrella handle with the windmill blades, and it worked beautifully. Then I used the tip jar with the sugar water barrel, descended the stairs, and returned to the clearing.

There I set out the sugar water, attracted the fireflies, sealed the jar, and set out for the lighthouse. The mirror and my make-shift lantern did the job. I thought I saw a small boat pull in at the Goodsoup Beach, attracted by the light. I headed to the beach to check it out.

LA FOOT IS WORSE THAN THE FERRY, OR, MY DINERO'S WITH KING ANDRE (PUZZLE 19)

There, under a gibbous moon, I first beheld the uncanny Lost Welshman, doomed to wander in the mist between Blood and Skull islands until the lighthouse was reignited. Here was a possible transport to Skull Island and the Goodsoup diamond, I thought.



¹⁹ Just walk right in.

But the Welshman wouldn't sail without a compass. There was something about compasses in that encyclopedia volume I'd been toting around. I had all the components at hand; I filled the measuring cup with seawater, magnetized the voodoo pin with the refrigerator magnet, and stuck it through the cork from the shaving soap bottle. Then it was a simple matter to put the cork in the measuring cup and hand the Welshman the home-made compass. Then he was glad to take me to Skull Island.

Well, he was willing, anyway. Skull Island frightened even him, though why a giant stone duck's head should intimidate anybody was beyond me.

To reach the smuggler's cave, he said, I must go to the top of the cliff. There, a temp pirate named Jean La Foot ineptly operated a makeshift elevator that descended to Smuggler's Cave. I hadn't descended far when La Foot, predictably, lost his grip and I hurtled through the air toward the rocks below. Thanks be to the patron saint of pirates, St. Ignatius Skullduggery: I retained my quick wits and used my umbrella to slow my fall.



Inside the cave I encountered the master smuggler, King Andre, and his assistant, Cruff. After some clever by-play, I pressed the issue of the diamond. Andre finally agreed to play cards for it—a bizarre game he called poker, where

three of something is good, and four of something is better. It was a good thing I still had my insurance settlement to put up as a stake. I got a very poor hand, but I cheated using the five death cards from Madame Xima. Quickly, I grabbed the diamond, got away, and with the Welshman's help returned to Blood Island.



I used the diamond with the ring and then returned to the clearing—only to discover I couldn't get the cursed ring off. Drat. I had to get that hand lotion. I returned to the hotel patio, and found to my delight that the lava flow had heated up the barbecue. I dumped in the remaining cheese, picked up the pot, and took the whole thing to Haggis.

He gave me the lotion, and I used it on the cursed ring, which exploded in my hand. Just as well. I put the ring that I won from King Andre on Elaine and she awoke, delighted to find herself once more safe in my arms—until LeChuck's goons showed up and captured us.

GOING THE WRONG WAY ON A ONE-WAY MIDWAY (PUZZLE 20)

Somehow LeChuck had survived his ship's explosion. Once again I found myself trapped in a ride at his Carnival of Doom. He'd tied up Elaine.

Careful questioning revealed his plans. They were the usual: Marry Elaine and subject me to unending, humiliating, and painful torture. But there was a new wrinkle: The roller-coaster was how he had created his undead minions, and he planned to take Elaine for a ride before he married her. I refused to listen to any more of his ravings, so he aimed some weird, voodoo energy at me and ran off with Elaine. I cleverly escaped his ghoulish gondola by opening the door, but I'd been turned into a little boy. It was disturbingly familiar.





On the midway, I faced a grotesque figure—a man dressed up like Dinghy Dog, every pirate kiddy's favorite cartoon character. He ran a "Guess Your Weight and Age" concession, and his



patronizing attitude made me determined to win one of his prizes. I challenged him to guess my age. Of course, he was way off. Bumpkin. I selected one of his miniature anchors; I could always use it as a weapon on Lechuck if I got the chance.

Murray was there, too, being offered as a prize, but I'd had enough of the pseudo-

scary skull by then. I'd also had my fill of the pseudo-Dinghy Dog. I kept punching him until he took me on. I emerged with a minor bite, and got a handful of his hair. Hmm. The hair of the dog that bit me—why did that sound familiar?

At the next booth, cream pies were fired from a cannon at a mime. Everyone knows mimes are mortal enemies of pirates. I had to take out that mime, and I had the technology for it.²⁰ I took my pie pan, put the anchor in it, and filled it with shaving soap. I placed it atop the pile of pies and persuaded the guy in the giant stinky rat costume to fire my pie at the mime. It was a glorious victory for piratehood. Then I stuck my head through the little window and taunted the rat myself. Yum, lemon meringue, rich with egg whites.

After I spotted (and stole) a pepper mill on the snow cone maker's counter, I had a plan: Perhaps a hangover remedy could work on a voodoo spell. I had the snow cone maker create a custom-

²⁰ Why trouble yourself making a pie? You don't have a pie pan, anyway. Just use the anchor with the top pie on the stack. It works just fine.



made snowcone for me using dog hair and meringue. I added pepper, ate the snow cone, and regained my full size and my full pirate physique. Roller coaster, here I come.

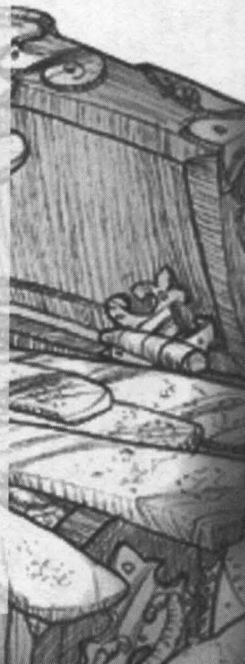
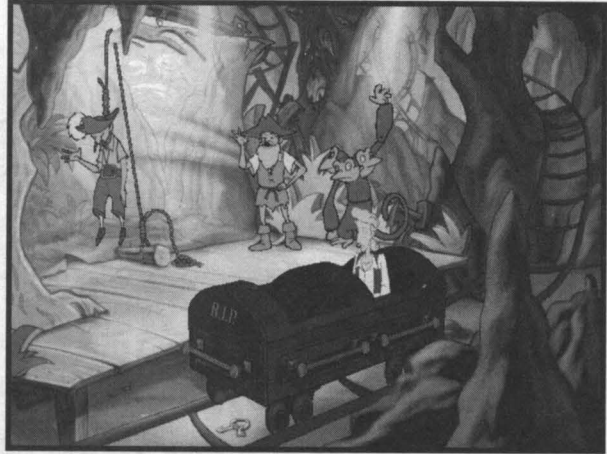
LECHUCK BLOWS IT (PUZZLE 21)

The roller coaster ride featured a series of dioramas, mostly depicting scenes from my stormy history with LeChuck. Except for the first, which displayed a giant Snow Monkey, each room contained something useful. The second room, where I picked up a rope, showed Monkey Island as I remembered it. I found a cask of rum in the third room and a diorama of the original journey to Monkey Island. I remembered that rum made a good explosive. The fourth room offered a depiction of LeChuck torturing Wally and me. I opened the lantern, blew it out,²¹ and grabbed some of its oil to soak the rope, creating a proper fuse. Then I stuck it into the rum cask, got back in the car, and headed for the first room again.

Throughout all this, LeChuck appeared occasionally to give me a major hotfoot. I had a major hotfoot in mind for Captain LeChuck....

I took my fused, explosive cask to the first room and tucked it under the Snow Monkey's arm. When my archenemy returned, I blew pepper in his face, which made him sneeze; that ignited the fuse. LeChuck exploded, I found my little Plunder-Bunny, Elaine, and the two of us set sail on our honeymoon. And an especially Jolly Roger flew from the mizzenmast.

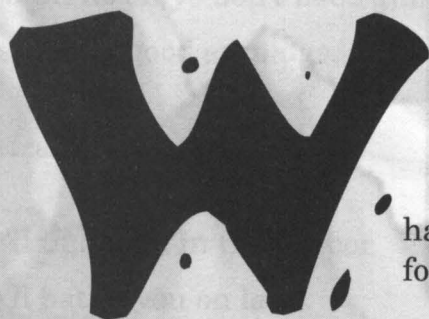
²¹ We already did this for you. Just pick up the oil.





CHAPTER 5

SING ALONG WITH
GUYBRUSH



W

hat's a pirate without a song? A lot quieter, for one thing.

But songs made those long nights onboard a ship go a little faster, and helped cheer up the buccaneer who'd just skewered his best mate in a dispute over treasure. The songs in *The Curse of Monkey Island* may not be historically accurate, or even musically valid, but they do convey something of the gusto and tone-deaf bravado of those swashbuckling sailors.



"A Pirate I Was Meant To Be"

In General: have fun, be creative, but keep the ^{rhythm} tight

Basic verse structure is: < chide >
(except 1st verse, which is verse only) < rhyming retort >
< verse >
< chorus >

The chide is spoken free form by Guybrush

The rhyming retort is done in rhythm, as "speech/sing" by one of the pirates

The verses are sung in unison with the simple descending melody outlined by accordion + clarinet, with each pirate singing his part of the melody line in the octave for that character. (Van Helden high, Cutthroat Bill low, Haggis either high or low)

It's ok to break away from the verse melodic line for expressive purposes.

The chorus is done by pirate duo or trio, ^{usually} in unison:

The Usual

Occasional Variation 1 (Haggis Van H.)

Occasional Variation 2 (Van H.)



A PIRATE I WAS MEANT TO BE

We're a band of vicious pirates!

A-sailin' out to sea.

When you hear our gentle singing—

You'll be sure to turn and flee!

(Refrain)

A pirate I was meant to be!

Trim the sails and roam the sea!

CHAPTER FIVE: SING ALONG WITH GUBRUSH



We're a club of tuneful rovers!
We can sing in every clef!
We can even hit the high notes!
It's just too bad we're tone-deaf!

(Refrain)

We're thieving balladeers.
A gang of cutthroat mugs.
To fight us off ye don't need guns!
Just really good earplugs.

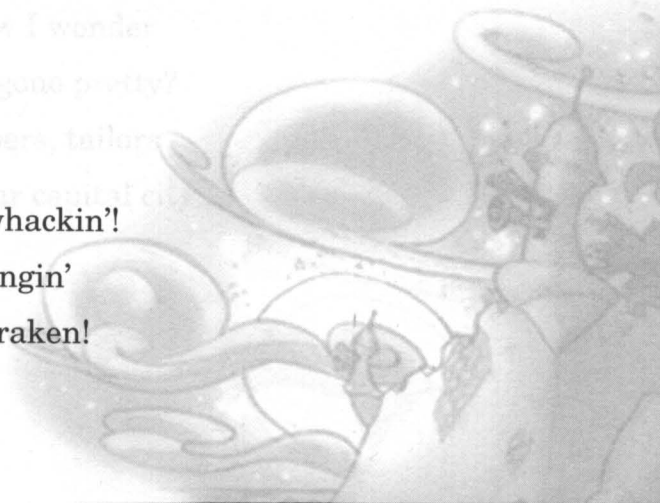
(Refrain)

We'll fight you in the harbor.
We'll battle you on land.
But when you meet singing pirates
They'll be more than you can stand.

(Refrain)

If ye try ta fight us
You will get a nasty whackin'!
If ya disrespect our singin'
We will feed ya to a kraken!

(Refrain)





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

We're troublesome corsairs!

And we've come to steal your treasures!

We would shoot you on the downbeat

But we have to rest five measures.

(Refrain)

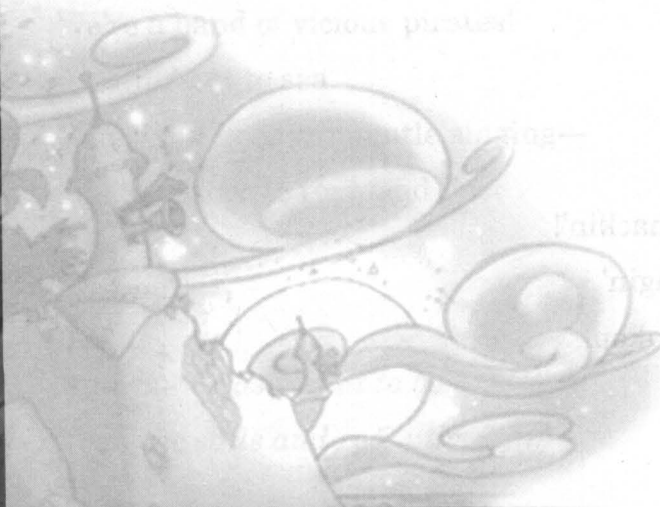
You say you're nasty pirates—

Scheming, thieving, bad bushwhackers?

From what I've seen I tell you

You're not pirates! You're just slackers!

(Refrain)





THERE'S A MONKEY IN MY POCKET (POPULAR CHILDREN'S SONG)

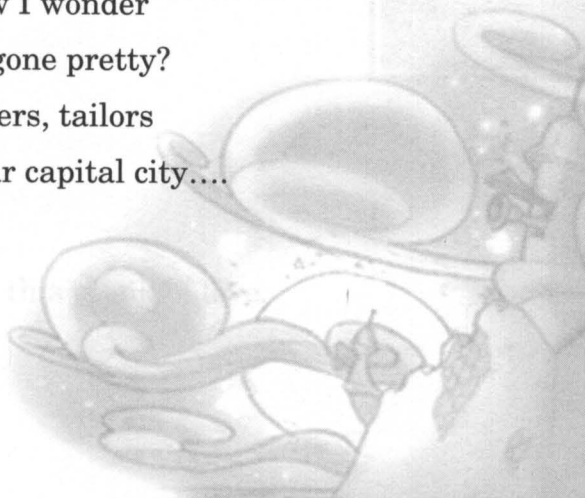
Oh, there's a monkey in my pocket,
And he's stealing all my change
His stare is blank and glassy,
I suspect that he's deranged....

I'VE GOT A FRIEND IN THE OCEAN (POPULAR PIRATE CHANTEY)

Once my old man spoke to good King Triton
And asked, "Why all this senseless fightin'?"
Why can't we men express emotion?"
And now I've got a friend in.....

PLUNDER ON MY MIND (POPULAR CARIBBEAN ISLAND ANTHEM)

Plunder, Plunder, how I wonder
How'd you get so doggone pretty?
Home to sailors, barbers, tailors
And Puerto Pollo, your capital city....





WOODEN LEG, RESTLESS HEART (POPULAR ROMANTIC BALLAD)

I'm hooked on you baby,

But the seas keep us apart

And there ain't no eyepatch big enough

To cover up my broken heart....

SILVER'S LONG JOHNS (POPULAR COMMERCIAL JINGLE)

For those cold, dark shipboard nights,

We've got boxers, briefs, and tights

Made from cotton, silk, or satin,

In styles Anglo, Dutch, and Latin.

When you sail don't take a chance

Wearing nothing 'neath your pants!

Trust—Silver's Long Johns! (They breathe!)





PLANK OF LOVE, (LOVE THEME FROM THE CURSE OF MONKEY ISLAND)

(Guybrush) I was a lucky sailor,
as free as a tropical breeze.
But your love clapped me in irons
And I can't reach the keys!

Now my heart is in your brig,
and I know it's not the only lodger.
But since you cast away my love,
I'm no longer a Jolly Roger.

(All) *Plank of Love!*

(Guybrush) Don't make me take that one
last step.

(All) *Plank of Love!*

(Guybrush) Why must you treat me like a
schlep.

I'd keep an even keel,
but it's a dirty deal!
There's no appeal!
And now I must walk this plank of love.



NOTE

"PLANK OF LOVE" WAS
ORIGINALLY INTENDED TO RUN
BEHIND THE CLOSING CREDITS
FOR THE CURSE OF MONKEY
ISLAND, BUT THE PROJECT
RAN OUT OF TIME BEFORE IT
COULD BE RECORDED. IT WAS
MEANT TO BE SUNG IN THE
STYLE OF THE CLOSING
CREDIT LOVE SONG IN A
MAJOR MOTION PICTURE—THE
ONE INTENDED TO BE THE
OSCAR-WINNER THAT YEAR.
THIS IS PROBABLY THE ONLY
PLACE IT EVER WILL APPEAR.
THAT MAY BE A GOOD THING.



Darling please be mine,
only you can make me whole.

Your love is the lime
for the scurvy in my soul.

I used to dream of sunken treasure,
But now my only wish is
To be staying here with you tonight,
Instead of sleeping with the fishes.

(All) *Plank of love!*

(Elaine) I love you though I know I shouldn'.

(All) *Plank of love!*

(Elaine) I'll walk with you down that plank so wooden.

(Elaine) My heart's been cursed,
by your love coerced,
In thoughts of you I am immersed!
And now I must walk this plank of love.

(Guybrush) You've got the booty I want the most,
I'm not talking about your money.
My life's as dry as whole-wheat toast
Without you, my Plunder-Bunny.



(Elaine) You know you've got my soul shanghaied!
Not even all your corny jokes'll
Make me wish that I was not your bride,
When you carry me 'cross your fo'c'sle.

(All) *Plank of love!*

(Guybrush) Don't drown me in the ocean salts.

(All) *Plank of love!*

(Guybrush) Don't think my song is only schmaltz.

(Elaine) You're a pirate mighty.

(Guybrush) You're my Aphrodite.

(Both) Next to you, my heart feels flighty,
And now I must walk this plank of love.

(Guybrush) But now our love's in danger,
You're a statue, made of gold.
It makes my heart sink like an anchor,
Keeping you in my cargo hold.

Elaine, I can't wait to see you,
in a sparkling wedding gown,
But if I can't break that curse soon,
I'm gonna have to melt you down.



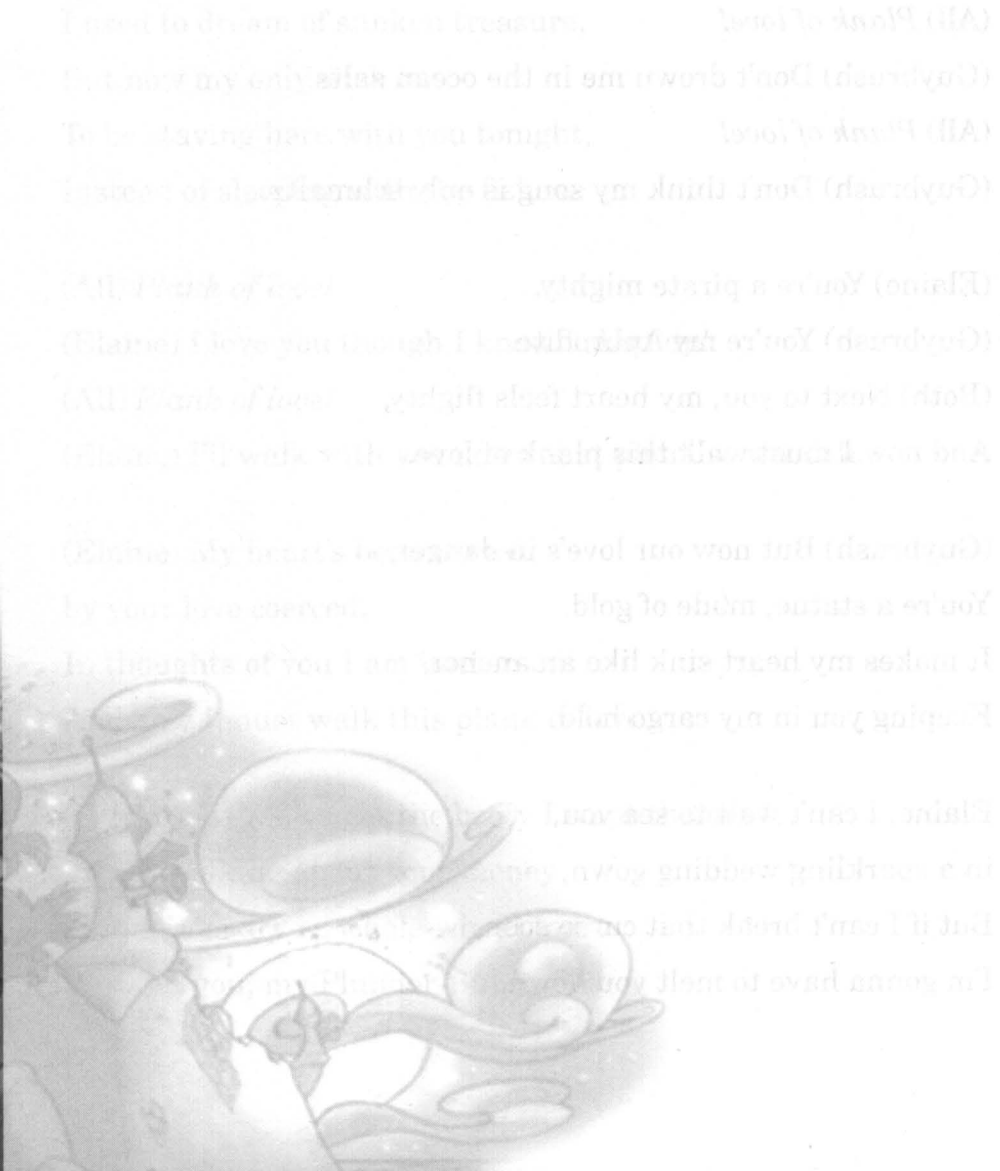
THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

(All) *Plank of love!*

(Guybrush) I hope that curse breaks quick.

(All) *Plank of love!*

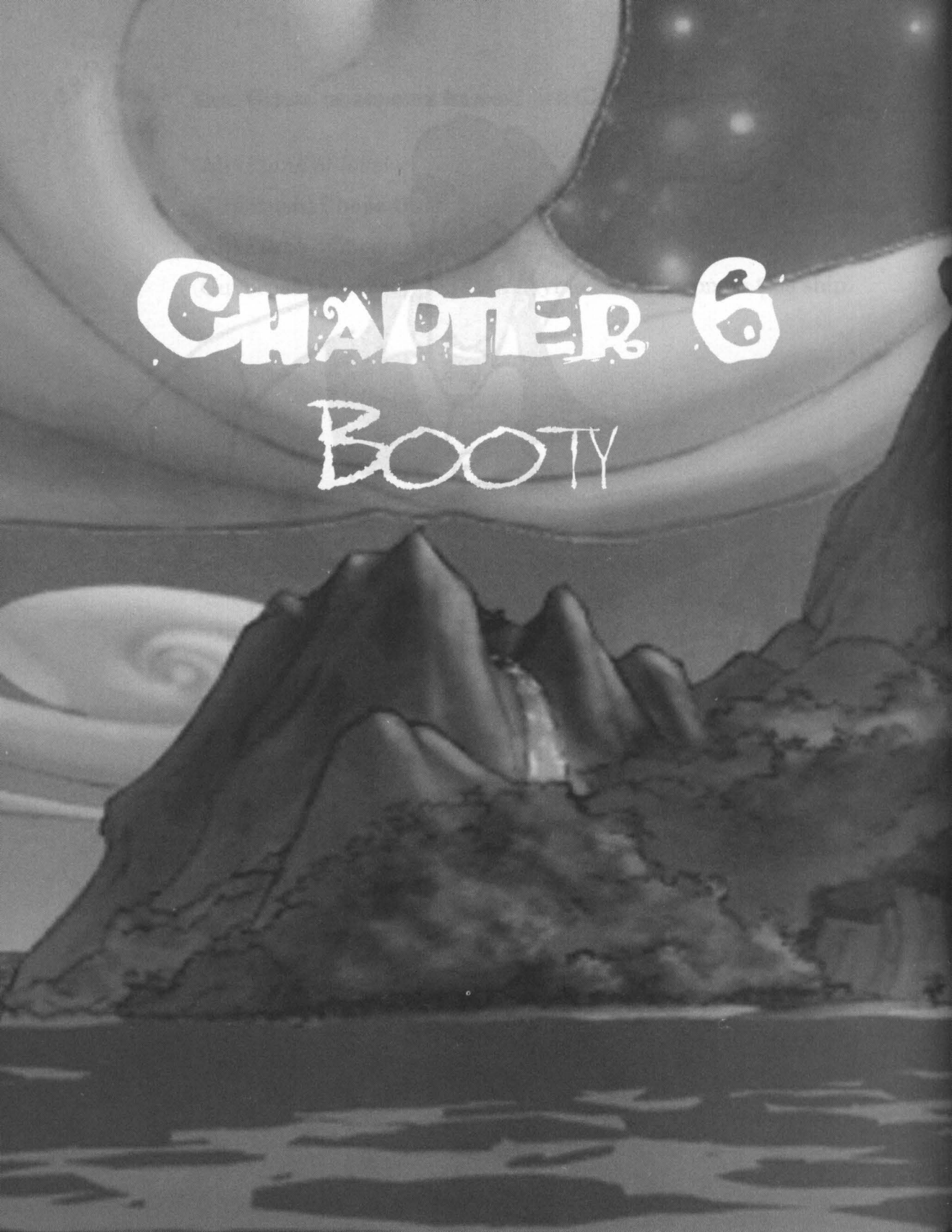
(Guybrush) 'Cause the balloon payment's due soon on this ship.





CHAPTER 6

BOOTY





The background of the page is a black and white illustration of a pirate ship on the ocean at night. The ship is a three-masted vessel with a dark hull and a light-colored upper section. It is sailing on a dark sea with white-capped waves. The sky is dark with many small, bright stars. In the foreground, there is a large, stylized letter 'B' that is part of the text layout. The 'B' is black and has a small dot above it. The text is white and is set against a dark background.

B

ooty is the stash of goods a pirate accumulates in his travels. Although it's usually valuable (such as gold, jewels, or tax-free municipal bonds), when you're dealing with a wannabe pirate like Guybrush, "booty" can mean almost anything he carries around in his pants—and you'd be amazed what he can fit in his pants.

Please note that items appearing in *italics* are features present only in CMI Mega-Monkey.



ALL THE OBJECTS IN THE GAME AND THEIR USES

ITEM	WHERE YOU GET IT	HOW YOU USE IT
Balloon	In your original inventory.	For fun (breathe the helium to make Guybrush's voice sound funny). To float the paperweight and get out of the quicksand. <i>To provide helium for the gum to float the tooth out the window.</i>
Pamphlet	From Wally, at the beginning of the game.	No use in the game.
Ramrod	Off the wall at the beginning of the game.	With the hook, forms a gaff for fishing the skeleton arm out of the water.
Hook	From Wally, at the beginning of the game.	With the ramrod, forms a gaff for fishing the skeleton arm out of the water.
Cutlass	Attached to skeleton arm and fished from water outside LeChuck's ship.	Used to cut cannon restraining rope on LeChuck's ship.
Nickels	Found in bag in LeChuck's treasure hold.	Buy gum from machine in voodoo house. Buy lemonade at lemonade stand.
Cursed ring	Found in LeChuck's treasure hold.	Used to cut porthole and escape from treasure hold. Inflicts curse on Elaine.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
Skeleton arm	Fished from water outside LeChuck's ship.	It retrieves the lantern from Mort's room, through the crack in the Goodsoup crypt.
Ember	Found on the beach at Plunder Island, near Elaine.	The ember ignites the trail of rum from the keg and explodes it, felling the rubber tree.
Flyer	Found outside the chicken shop.	Reminds the player to talk to the Voodoo Lady, but otherwise useless.
Gum	Bought from the gum machine in the voodoo house.	When given to Blondebeard, he will blow a balloon with gold tooth inside that can be popped by the pin. <i>When the tooth is in the gum and Guybrush has breathed helium, he can chew the gum and blow a bubble that will float the tooth out of the restaurant.</i>
Pin	Found in paper doll on voodoo house floor.	Used to pop Blondebeard's bubble.
Paste	Found on floor of voodoo house.	<i>Sticks plug into hole in boat at Danger Cove. Makes skeleton arm sticky enough to grab lantern from Mort's room.</i>



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Lice	Found (disguised as dandruff) on pirate coat in theater dressing room.	Used with comb on table in barber shop to get into the barber chair.
Ventriloquist book	Appears in magic hat in theater dressing room.	Guybrush uses the book with Capt. LeChimp to convince Mr. Fossey and the crew to abandon the <i>Sea Cucumber</i> .
Wand	On dressing table in theater dressing room.	Used with magic hat to produce the ventriloquist book.
Glove	In pocket of pirate coat in theater dressing room.	The glove challenges Van Helgen to a gentleman's duel.
Jawbreaker	Found on barber shop floor. Obtained by hitting Cutthroat Bill. Twice.	Loosens Blondebeard's gold tooth.
Scissors	Stuck in barber shop ceiling.	The scissors cut the ipecac flower from its vine, and clear the surrounding undergrowth.
Paperweight	Found on hairstyling book in barber shop.	Used with balloon to flip vine toward Guybrush.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Ipecac flower	It grows among the undergrowth next to the chicken shop.	When combined with syrup and used with the snake head, the ipecac...er... rescues Guybrush.
Encyclopedia	In the snake.	Provides useful information about compasses.
Reservation	In the snake.	Gets Guybrush into the chicken shop.
Dinghy	In the snake.	Has no use in the game.
Dog doll		
Tire	In the snake.	Has no use in the game.
Naturalist remains	In the snake.	Has no use in the game.
Pancake syrup	In the snake.	Combined with the ipecac, can be used with snake head to get Guybrush out.
Pancakes	In the snake.	Has no use in the game.
Eggs	In the snake.	Has no use in the game.
Sausage	In the snake.	Has no use in the game.
Coffee	In the snake.	Has no use in the game.
Faberge egg	In the snake.	Has no use in the game.
Vacuum cleaner attachments	In the snake.	Has no use in the game.
Phone book	In the snake.	Has no use in the game.
Top secret plan	In the snake.	Has no use in the game.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Reed	In the quicksand.	When used with the thorn, the reed makes a peashooter for puncturing the paperweight-laden balloon and flipping the vine toward Guybrush.
-------------	-------------------	---

Thorn	Found on thorn bush in quicksand.	Used with reed to make a peashooter and puncture balloon that drops paperweight.
--------------	-----------------------------------	--

Biscuit cutter	On the shelf at the chicken shop.	Used with rubber tree at caber field to make a plug for the boat.
-----------------------	-----------------------------------	---

Pie pan	On the shelf at the chicken shop.	Used to get the gold tooth out of the mud puddle under the chicken shop drainpipe.
----------------	-----------------------------------	--

Beach club membership card	Found in chicken carcass at chicken shop after chicken is devoured by maggots.	Gets Guybrush access to the Brimstone Beach Club and their towels.
-----------------------------------	--	--

Knife	Found in back of chicken shop customer.	Used to cut plank on Sea Cucumber. Used to cut sawhorse under rum barrel at caber field.
--------------	---	--

Biscuit	Found in barrel in chicken shop.	Used (when bitten) to provide maggots for chicken. Used to feed old dog in cemetery so you can get his hair.
----------------	----------------------------------	--



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	------------------	----------------

Gold tooth	Obtained from Blondebeard by giving him first a jawbreaker, then gum, then popping the bubble.	Shown to Cutthroat Bill as proof of Guybrush's treasure-finding abilities, to recruit Bill for the crew. The gold tooth is used on Blood Island to buy an insurance policy from Stan.
-------------------	--	---

Maggot	Discovered when biscuit is bitten.	<i>Used to strip the chicken so Guybrush can get the Beach Club card.</i>
---------------	------------------------------------	---

Rubber plug	Obtained by using the biscuit cutter with the rubber tree at the caber field.	<i>Used to plug the hole in the boat at Danjer Cove.</i>
--------------------	---	--

Pistol	Picked up on caber field during duel with Van Helgen.	The pistol destroys Van Helgen's banjo, thus winning the duel for Guybrush.
---------------	---	---

Elaine map	Found in the vase on the table in LeChimp's cabin.	The map is used in the lighting booth at the theater as instructions for the lighting board that will reveal Elaine's location.
-------------------	--	---

Chicken grease	Picked up by Guybrush when he is in the chicken bucket at LeChimp's.	The chicken grease, used with the cannonballs, ruins the juggling act so Guybrush can get onstage.
-----------------------	--	--



THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Towels	Guybrush can help himself to the towels when he's a member of the Beach Club.	The towels, when wet, enable Guybrush to cross the beach. Wet towels, when used with the cabana boy, chase him away so Guybrush can get the cooking oil.
Oil	Found behind the counter at the Beach Club Cabana after the cabana boy leaves.	Used on Palido's back to remove the tattooed map. Can also be used to grease the cannonballs to clear the stage.
Mug	Guybrush picks it up off Palido's stomach.	Guybrush switches the mug with the bottomless mug at the lemonade stand to get the pitcher.
Bottomless mug	Guybrush trades the Palido mug to get this one.	The bottomless mug, when placed on Palido's stomach, acts as a funnel to pour red dye and get him to turn over.
Pitcher	Guybrush can get the pitcher after switching mugs and buying lemonade.	The pitcher can be used, when filled with red dye, to funnel the dye through the bottomless mug on Palido's stomach.
Blood Isle map	Pulled off Palido's back after using cooking oil.	Needed to get Guybrush on his way to Blood Island.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
Shaving soap	Found in sand by shipwreck on Blood Island.	<i>Once opened, used with pie pan and anchor to knock out mime.</i>
Lotion	Obtained from Haggis by trading for melted pot of cheese.	Used to remove cursed ring from Elaine's finger.
Cork	Removed from shaving soap bottle with teeth.	The cork can be used with the magnetized pin to help create a compass.
Tofu	Found on banquet table in native village.	Used with auger to make native mask to gain admittance to sacrifice.
Auger	Found on table in native village.	The auger can be used with tofu to make a native mask to gain admittance to the sacrifice.
Measuring cup	Found on table in native village.	Used with seawater and the magnetized pin in the cork to make a compass.
Chisel	Found by the doghouse in the cemetery on Blood Island.	Used to open coffins, carve tofu into a native mask, slice cheese, and open hangover cure. Can be used to poke holes in jar lid.
Mallet	Found by the doghouse in the cemetery on Blood Island.	The mallet is used to hit the tree on Egg Beach and knock the egg down and remove the nail and portrait from the upstairs hall in the hotel.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
Cheese	Sliced from the cheese wheel in the closet behind the bar in the hotel.	Cheese is used at the volcano sacrifice to cause an eruption, then with the barbecue to make a tar-like substance for Haggis.
Magnet	On the refrigerator in the closet behind the bar in the hotel.	Magnetizes the pin to be used with the cork and the measuring cup to make a compass.
Brochure	Picked up off the stand on the hotel bar.	Not used in game.
Jar	The jar is picked up off the bar in the hotel.	The jar is used with the sugar water from the windmill to attract the fireflies.
Jar lid	The jar lid is picked up off the bar in the hotel.	The jar lid (when punctured) keeps the fireflies in the jar.
Tarot cards	Picked up after five card readings from Madame Xima.	Used to replace bad poker hand and win diamond from King Andre.
Umbrella	Comes free with drink at the hotel bar.	<i>The umbrella can hook onto the windmill blades and get Guybrush to the sugar water.</i>



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Mirror	Can be stolen from the bar by using the face cut out of the portrait.	The mirror is used with the firefly lantern to fix the lighthouse.
Portrait	Can be knocked out of the wall from the closet in the upstairs hall.	The face from the portrait can be used to steal the mirror, and the rest of the portrait can be put on the closet door to establish that Guybrush looks like a Goodsoup.
Nail	Can be knocked out of the wall from the closet in the upstairs hall.	Used with coffin nails to nail down the bed in the guest room upstairs at the hotel.
Pepper	Found on bush next to the windmill.	Used with egg and dog hair for hangover remedy.
Dog hair	After feeding the dog a biscuit (and getting bit), Guybrush can grab the hair.	Used with pepper and egg for hangover remedy.
Egg	Knocked out of tree onto cushion with mallet.	Used with pepper and dog hair for hangover remedy.
Head-B-Clear	Concocted by bartender and opened with chisel.	The hangover cure, when mixed with alcohol, allows Guybrush to fake death.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Brochure	Picked up off bar.	No use in the game.
Recipe book	Picked up off bar.	Gives recipe for hangover cure and cautions about use with alcohol.
Cushion	Taken from hotel barstool closest to door to the stairs.	Cushions the fall of the egg from the tree.
Laminated card	Given to Guybrush by Stan.	<i>Opens door to guest room in hotel.</i>
Goodsoup book	Picked up from the nailed-down bed in the guest room.	Used to establish Guybrush's credentials as a Goodsoup when talking about family history.
Coffin nails	Guybrush can collect these from his coffin after he dies.	The coffin nails are used with the portrait nail to keep down the bed in the guest room.
Insurance policy	Bought with gold tooth from Stan.	After Guybrush is acknowledged as a Goodsoup, and dies, he can use the insurance policy to get lots of money.
Lotsa money	Guybrush gets the money by showing his death certificate and cashing in his insurance.	The insurance money is a stake for the poker game with King Andre.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
Crowbar	Found in coffin in Goodsoup family tomb.	The crowbar is used with the hole in the wall and to pry up the bed, in the guest room so the skeleton (Charles de Goulash) can rejoin his sweetheart and Guybrush can get the engagement ring.
Bad poker hand	Dealt to Guybrush in the poker game with King Andre.	Used to trade for the five tarot cards and win the diamond.
Diamond	Won in the poker game.	Used with the engagement band to make a ring to uncurse Elaine.
Ring band	Left in the tomb after the ghost bride finds her sweetheart.	Used with the diamond to make a ring to uncurse Elaine.
Death certificate	Found in the file cabinet in the closet behind the bar after Guybrush dies as a Goodsoup.	Given to Stan so Guybrush can cash in on his insurance policy.
Lantern (crypt)	Taken from Mort's room by skeleton arm <i>with paste</i> .	Used with Murray to frighten Mort into opening the Goodsoup crypt.



ITEM	WHERE YOU GET IT	HOW YOU USE IT
------	---------------------	-------------------

Murray	Drops onto floor in front of Guybrush.	Used with the lantern to frighten Mort into opening the Goodsoup crypt.
LeChuck doll	Picked up in the smugglers' cave.	Just for fun. No use in game.
Dog biscuit	Found in dog dish in cemetery if playing regular CMI.	Used to feed old dog in cemetery so you can get his hair.
Meringue pie	Shot at Guybrush at carnival by Wharf Rat.	Used by Guybrush with pepper and Dinghy Dog hair to break LeChuck's spell.
Dog hair	Grabbed by Guybrush in fight with Dinghy Dog.	Used by Guybrush with pepper and meringue to break LeChuck's spell.
Anchor	Won from Dinghy Dog who incorrectly guesses Guybrush's age.	Used to weigh down pie and knock out mime so Guybrush can take his place.
Pepper	Grabbed from snow cone stand.	Used by Guybrush with meringue and Dinghy Dog hair to break LeChuck's spell. Also used to make LeChuck sneeze.
Snow cone	Guybrush asks for it at the snow cone stand.	The ingredients to break LeChuck's spell are put on the snow cone.

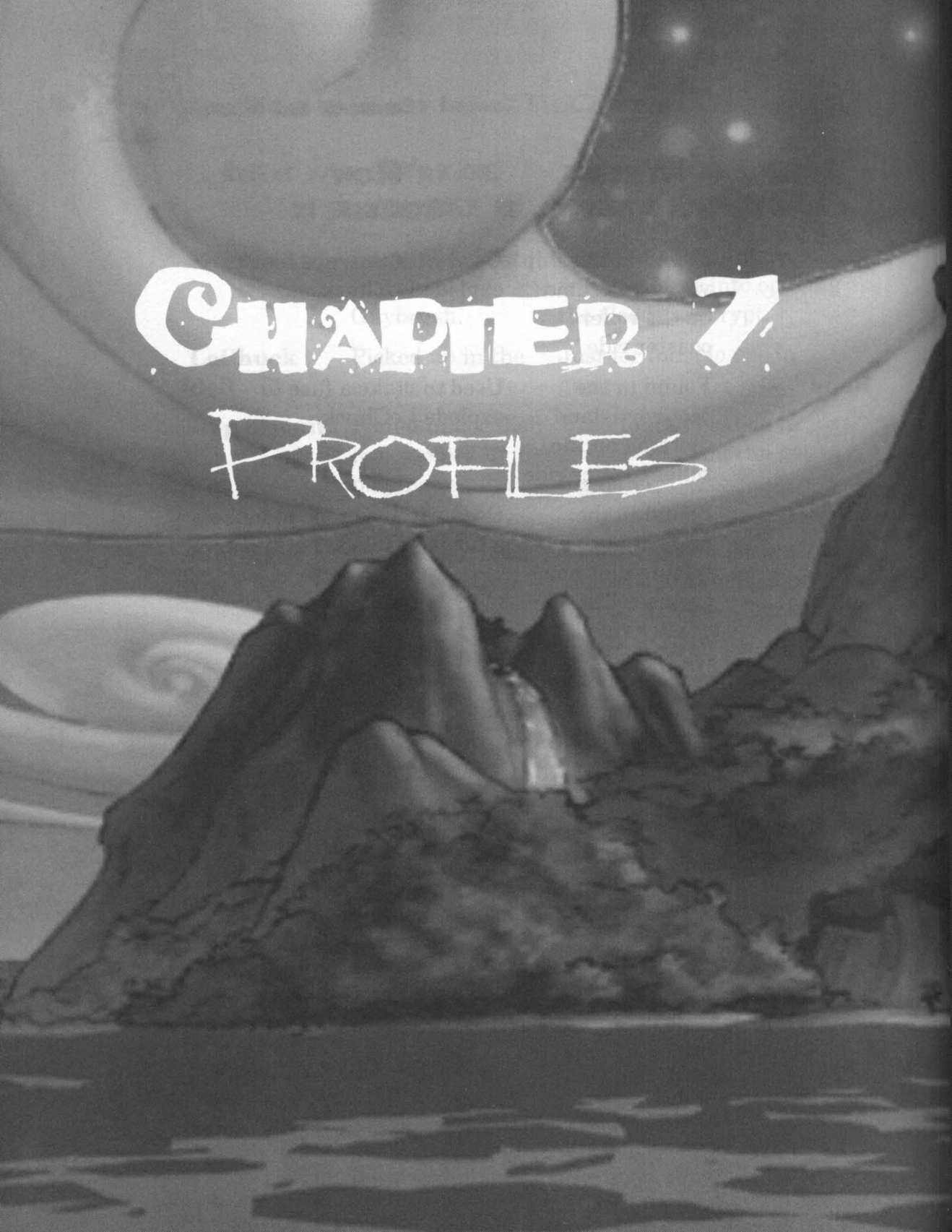


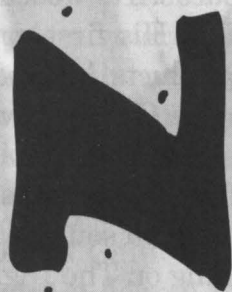
ITEM	WHERE YOU GET IT	HOW YOU USE IT
Keg	Found in the ship voyage diorama on the roller coaster ride.	Used with the rope fuse to explode LeChuck.
Rope	Found in the Monkey Island diorama on the roller coaster ride.	Used to make a fuse to explode LeChuck.
Oil	Found in the lantern in the torture diorama on the roller coaster ride.	Used with the rope to make a fuse to explode LeChuck.



CHAPTER 7

PROFILES





N

o pirate ship sails itself, and no computer game appears magically by itself on the store shelves. There are thousands of drawings to be made, lines of computer code to be written, musical notes to be played, and thousands of hours of conferences, brainstorming, problem-solving, and testing before a game like *The Curse of Monkey Island* (out of LucasArts) makes her maiden voyage. Here are just a few of the people who made that launch possible.



PROJECT LEADS

JONATHAN ACKLEY, CO-PROJECT LEAD

Jonathan began his career as a programmer by teaching himself Basic on an Atari 400. Movies, however, proved more attractive than computers, and he abandoned his budding programming career to study film production at the University of California at Santa Cruz.

“Yes, I am a slug,” Jonathan admits, referring to the UCSC mascot.

Out of school, he landed a job in computer file management at Industrial Light and Magic. Friends at LucasArts wooed him over to what was then the Learning Division. His first assignment was acquiring images for educational products, but soon he moved on to part-time programming. When the Games Division (later LucasArts Entertainment) absorbed Learning, Jonathan stayed on as a full-time programmer. His first project was programming Day of the Tentacle, followed by work on sound effects for Sam & Max Hit the Road, and programming on The Dig.

“My favorite part of making the game was the three months of design work with Larry at the beginning of the project,” Jonathan says. “It was just the two of us coming up with crazy ideas that could never work, and then finding a way to make them work. It was really a great time.

“I’m pretty happy with the musical number on shipboard at the center of the game that we came up with. As far as I know, nobody has ever done interactive singing before. I think it was an original idea and I still laugh when I see it.”

And sometimes an idea can turn out to be surprisingly apt. “Larry and I had thought we were so clever when we came up with the idea of having a tropical island covered with feral chickens,” Jonathan says. “Then I took a vacation to the Hawaiian island of Kauai. It seems that when Kauai was hit by Hurricane



Iniki, it blew open all the chicken coops. Everywhere I went on the island I was surrounded by feral chickens.”

Any stuff that didn’t get in the game that would be fun to know?

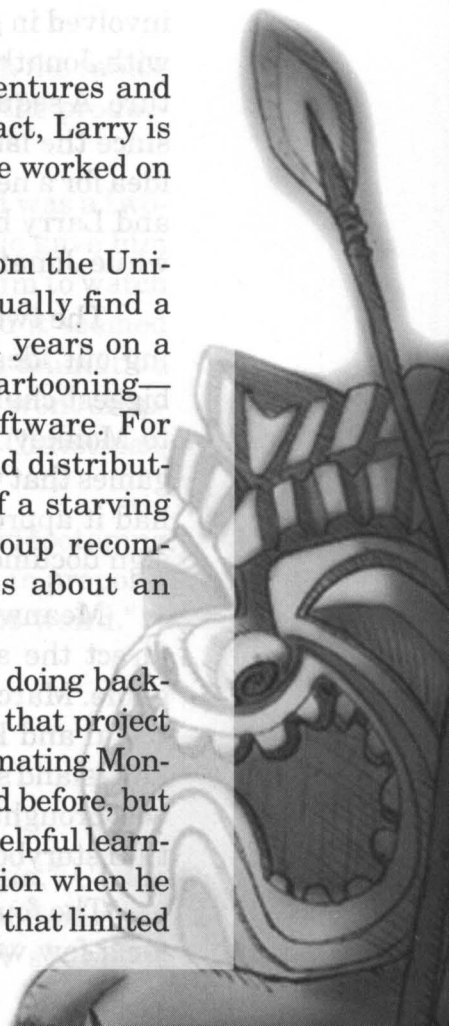
“LeChuck was going to hunt Guybrush from island to island, burning down each island just after Guybrush had left. We were going to have a character named Matchstick McGee. Matchstick would never have escaped the islands before they burned. He was going to show up on each island, a bit more charred and burned than the time before.”

LARRY AHERN, CO-PROJECT LEAD

Larry is a veteran of many LucasArts graphic adventures and cut his teeth on some of the company’s classics. In fact, Larry is one of only a handful of Curse team members to have worked on *Monkey Island 2: LeChuck’s Revenge*.

Larry began his career with a degree in art from the University of California at Davis and a dream—to actually find a job with a degree in art. He freelanced for several years on a variety of projects that appealed to his interest in cartooning—designing T-shirts, calendars, coffee mugs, and giftware. For several years he ran his own business designing and distributing a line of surfwear T-shirts and living the life of a starving artist. Then a friend from a local illustrators’ group recommended he call what was then Lucasfilm Games about an opening in their art department.

Larry started out in the Games Division in 1990 doing background layouts on an early version of *The Dig*. When that project was temporarily shelved, he was asked to help out animating *Monkey Island 2: LeChuck’s Revenge*. He’d never animated before, but Larry dove in anyway, and found the computer to be a helpful learning tool. He says he feels lucky that he got into animation when he did: His learning curve paralleled the technology curve that limited





animations back then, allowing him to learn on the job. Animation's storytelling potential inspired Larry. He found that not only was he doing art, but often he was writing visual gags.

After *Monkey Island 2*, Larry went on to design the characters and serve as lead animator for *Day of the Tentacle*. He followed that project up with a brief stint animating and designing some secondary characters on *Sam & Max Hit the Road* before stepping in as lead animator position on *Full Throttle*, expanding his lead role by collaborating with Tim Schafer in many story and game-design sessions.

Soon Larry was looking for an opportunity to get even more involved in game design, and was offered a chance to collaborate with Jonathan Ackley as co-project lead on a new graphic adventure. A sequel seemed like a perfect idea. It had been far too long since the last *Monkey* game. Larry immediately sketched up an idea for a new incarnation of LeChuck as a demon, and Jonathan and Larry began brainstorming over lunches in the fall of 1995 while Jonathan was finishing up *The Dig*.

The two project leads then spent the next few months hashing out ideas for the game while playing nerf basketball. The biggest challenge by far was how to deal with the sticky ending to *Monkey Island 2: LeChuck's Revenge*. However, after many games that went into double-overtime, they submitted a proposal, had it approved, and then created a final 40-page story and design document that would be the game's blueprint.

Meanwhile, Larry's other challenge was to put together and direct the art and animation team that would make the final game. Marc Overney came on as lead animator and, with Derek Sakai and Kevin Micallef, developed the final versions of *Monkey Island's* main characters. Bill Tiller, lead background artist, was brought on at about the same time to create the game's beautiful storybook backgrounds.

The four art and project leads holed up in a conference room for a few weeks and storyboarded specific cutscenes, for which



Larry and Jonathan wrote the final script. Larry then gave the art team a few scribbled conceptuials, some conflicting direction, and they were off and running, creating a feature-film-quality trailer for a European trade show in record time.

Larry's average production day on *The Curse of Monkey Island* was anything but "average." The thrill of leading a project like this, he says, is having your fingers in a lot of things—from design, to art, to writing. The frustrating part can be having too little time to focus on anything really in depth. Most of Larry's day was devoted to art directing, creating and maintaining the massive art production list, or directing the animation, with time out for the occasional nervous breakdown.

"I know the chaos sometimes filtered down through the ranks, as well," he says, "and there was some confusion on the production. But none of that shows in the finished game."

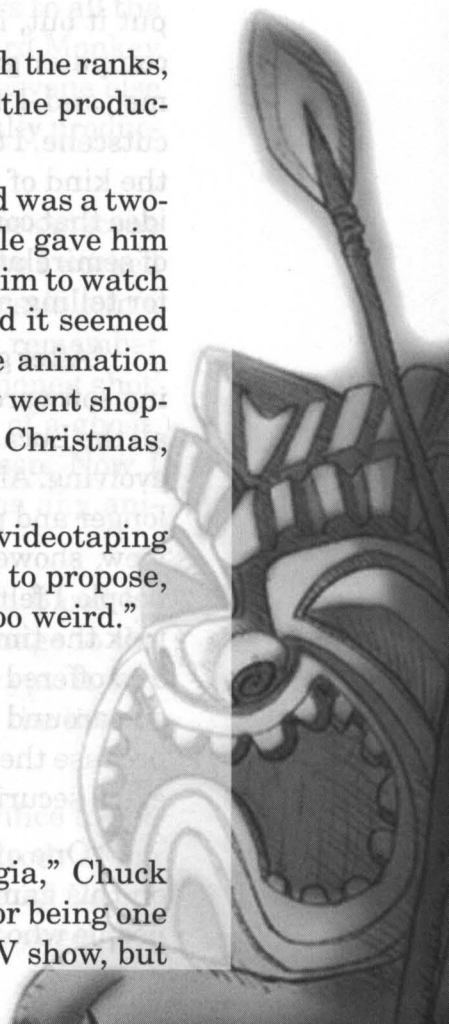
From start to finish, *The Curse of Monkey Island* was a two-year project for Larry. Everything was pirates. People gave him pirate trinkets, loaned him pirate books, and forced him to watch bad pirate movies. The project took over his life, and it seemed more than just coincidence that the same week the animation team worked on the Guybrush proposal scene, Larry went shopping for an engagement ring himself. It was almost Christmas, and he'd propose to his girlfriend over the holidays.

"It was kind of bizarre, and I even considered videotaping the pencil test of the engagement scene and using it to propose, but then I thought better of it. It would have been too weird."

PROGRAMMING

CHUCK JORDAN, PROGRAMMER

"I'm from all around the suburbs of Atlanta, Georgia," Chuck says. "My hometown of Conyers is notable not only for being one of the shooting locations of *The Dukes of Hazzard* TV show, but





also as the site of regular sightings of the Virgin Mary on the 13th of every month.

"I went to New York University for a year to study film and television, hoping to get into animation. After I realized that wasn't going to work out, I went home and started at the University of Georgia as a journalism major. Then I switched to art. Then to computer science.

"I made the last switch because of The Secret of Monkey Island. I'd been programming as a hobby since elementary school, but I thought it was way too dry to plan a career around. I downloaded the Monkey Island demo, thinking that if Lucasfilm Games put it out, it couldn't be too bad. I was amazed; the idea that a computer game could actually be 'hip' was completely foreign to me, and I bought the full game immediately. After the first cutscene, I decided this was where I wanted to work, and exactly the kind of game I wanted to work on. I was impressed with the idea that computer games could be more than diversions or strings of semirelated puzzles, but could actually be a bona fide medium for telling a story.

"After graduation, I went to work for a company writing banking software to get more programming experience. I kept buying all the LucasArts adventure games, to keep up with how they were evolving. After I played Full Throttle I decided I couldn't wait any longer and put in my application. They called me out for an interview, showed me around the building, introduced me to all the people I felt I already knew (I was one of those fans who actually took the time to read the bios in the backs of the strategy guides), and offered me a job working on The Curse of Monkey Island. No one around here will confirm it, but I suspect I was offered the job because they figured it would be easier than having to hire all the extra security to keep me from stalking the place.

"One of the irritating things about working here, especially on this game, is that I've effectively lost a hobby. There are few people who were looking forward to a Monkey Island sequel more



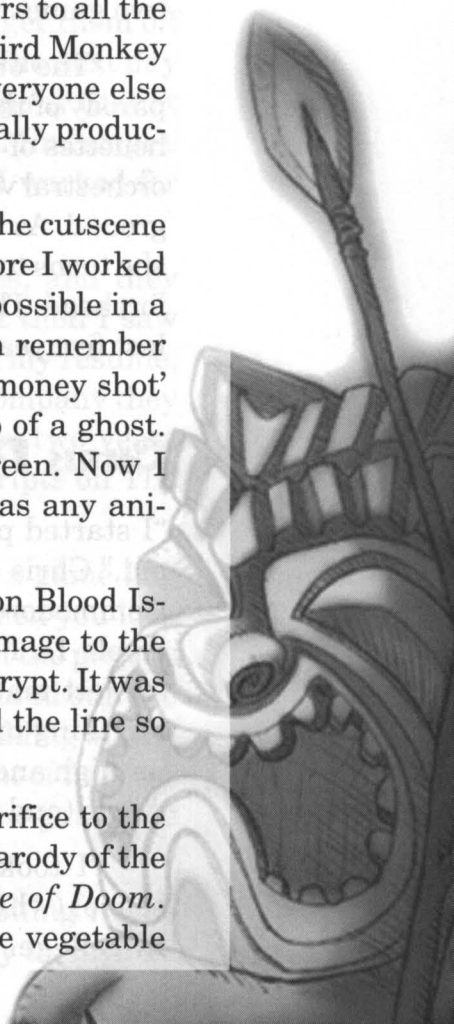
than I was, but when I took the job I never stopped thinking I wouldn't get to play the game. After almost two years of being on the game, I know pretty much every line of dialogue by heart, and I've heard all the jokes and seen all the animations more times than I can count.

"Of course, it's hard for me to feel sorry for myself, because I've gotten to play around with some of my favorite characters and to work with some astoundingly talented people. A typical day's work starts with getting an amazing piece of background art and a beautifully animated character and being told to make him walk around inside the background and make jokes. That probably makes up for my having to know the answers to all the puzzles. And because I was looking forward to the third Monkey Island game so much, I realize exactly how much everyone else looks forward to it. It's exciting to have a part in actually producing it, and I hope everybody is impressed with it.

"My favorite part of the game would have to be the cutscene where Guybrush's ship crashes onto Blood Island. Before I worked here, I would never have thought such a thing was possible in a computer game. I hate to sound nostalgic, but I can remember the first adventure game I ever played, where the 'money shot' was a still, 200×150-pixel, black-and-white close-up of a ghost. At the time, I literally jumped when it came onscreen. Now I work on a game with animated sequences as good as any animated feature I've seen.

"I also like just walking through the cemetery on Blood Island; the music is perfect. And there was a little homage to the game *The Dig* that we put into the Goodsoup family crypt. It was intended to be a throw-away line, but the actor read the line so well it came out funnier than anybody expected.

"At one point, the cutscene of the vegetable sacrifice to the volcano god was going to be a little longer, and be a parody of the human sacrifice in *Indiana Jones and the Temple of Doom*. Lemonhead was going to reach into the chest of the vegetable





guy and pull out his 'heart'—an apple. He takes a bite out of it, the music swells, it bursts into flames, and they drop the guy into the volcano. That would've made the scene unnecessarily long, though, not to mention the logistical nightmare of how to have a man with the head of a lemon take a bite out of an apple.

"A couple of other ideas that never got off the drawing board were for promoting the game. One was going to be a parody of the Special Edition of the *Star Wars Trilogy*, kind of a mock documentary of how the 'most eagerly anticipated sequel' was made. We'd have pictures of Guybrush against a blue-screen, composited into Jabba's palace, and compare the 'special effects' in the first two games with corresponding scenes from the third.

"The other idea was for the demo, to make the beginning a parody of those diamond commercials on television. We'd have silhouettes of Guybrush putting the ring on Elaine's finger, with an orchestral version of the Monkey Island theme playing in the background. As soon as he puts the ring on, there's a flash of light and she turns to gold, and Guybrush's silhouette smacks himself on the forehead. The tagline would be 'What better way to tell her that the last five years have been worth the wait? A curse is forever.'"

CHRIS PURVIS, PROGRAMMER

"I started playing around with computers when I was 10 years old," Chris says. "My first exposure to programming was with a Commodore PET. I later got a VIC-20, a Commodore 64, and an Apple II. I wrote my first text adventure for an Apple II+. Its subject matter was, shall we say, juvenile, and I won't tell you anything more about it. I spent most of my free time during junior high and high school playing computer games on my 64 or my Apple (and at the time I wondered why I was no good in phys ed).

"I took all the programming classes I could at my high school (which at my high school wasn't a lot) and more classes in college. However, all my friends in the computer science



department at school were getting jobs programming ATM machines and databases for big companies. That didn't seem like any fun to me so I changed my major and didn't start programming again until much later.

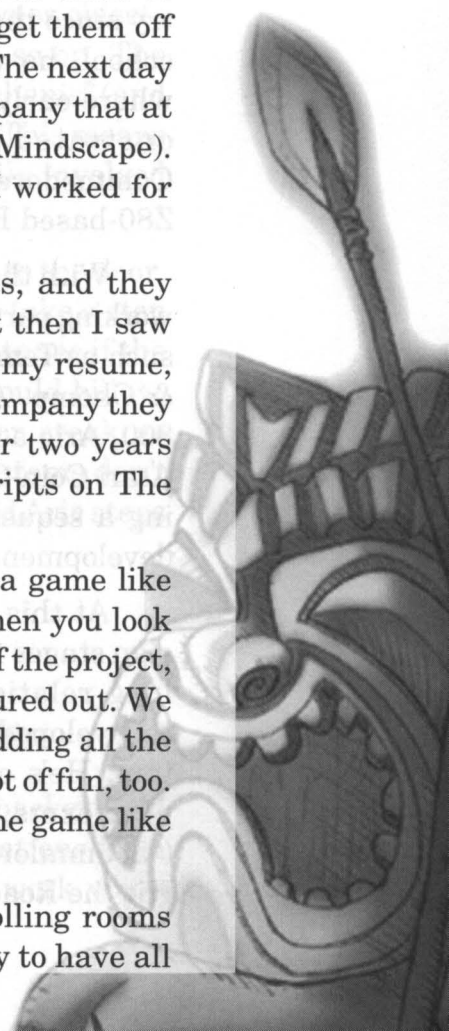
"I always wanted to have fun at my job. After college I took my political science degree and got a job as a mechanic at a racing drivers school. I wanted to be a racing driver, but I learned quickly that to do that you need either a lot of talent or a lot of money. I only had a little of both so after a year of turning wrenches I quit and moved back to Marin County.

"My parents were freaking out because I was kind of directionless, so I registered with a temp agency to get them off my back while I figured out what I was going to do. The next day they placed me in a temporary job at a software company that at the time was called the Software Toolworks (now Mindscape). That turned into a permanent job in sales, where I worked for two-and-a-half years.

"I liked working in software, but I hated sales, and they wanted to turn me into an accountant. Right about then I saw an ad for testers at LucasArts in the paper. I sent in my resume, and because I already had experience at a software company they hired me. I worked in the test department here for two years before making the jump up to programming the scripts on The Curse of Monkey Island.

"The most exciting and fun part of working on a game like this is the creative part. What the character says when you look at things or talk to people is up in the air at the start of the project, even though most or all of the puzzles are already figured out. We had a lot of fun writing the jokes in this game, and adding all the fun stuff that's not critical to finishing the game is a lot of fun, too. Chuck and I had a lot of leeway in adding things to the game like the Plunder Island Naturalist Society and Murray.

"Originally the town's exterior was six nonscrolling rooms instead of one giant room, but we decided it was silly to have all





these rooms where you didn't really do anything except walk in and out of doors. Also, there used to be an interior to the windmill, but we cut that for the same reason. When I first started writing the ship combat section I had a little readout that told how many cannons you had, when they were ready to fire, and a damage printout for when you or the computer ships got hit. We decided it was too un-adventure-game-like to leave it that way."

ARIC WILMUNDER, SYSTEM PROGRAMMER

Aric Wilmunder has been in the entertainment software industry since the start of the personal computer revolution. In high school, he was a member of the Homebrew Computer Club, where early prototypes of the Apple computer were first demonstrated. He began writing business software on the Commodore Pet, but in his spare time, he wrote games for the Z80-based Exidy Sorcerer.

With the release of the Atari 800 in the late 1970s, Aric began working part-time doing cross-platform development on game titles such as Temple of Apshai, Hellfile Warrior, and Crush, Crumple, & Chomp. After releasing more than seven titles for the Atari 800, Aric accepted a position at Atari Corporate Research, and Atari Coin-Op. During this time, he was chartered with developing a sequel to the classic Star Raiders, but nine months into development, Atari was sold, and the project canceled.

At this time, Lucasfilm Computer Division was in the design stages for a product based on their fractal technology, and a long relationship began. During his tenure at Lucas, Aric codeveloped Habitat, and was an engineer on the SCUMM system. He's overseen the "porting" of SCUMM to 12 different platforms, at least, and was the system administrator ("Scummlord") for such titles as Day of the Tentacle, Sam & Max Hit the Road, Full Throttle, and The Curse of Monkey Island.



Aric also manages the cross-language team at LucasArts, where a typical title, such as *The Dig*, is released in nine languages, including Korean, Chinese, Japanese, and Portuguese. Aric has learned many lessons since he worked on his first cross-language products nearly a decade ago, and applies them not only to the graphic adventure genre, but also to games such as *Dark Forces*, *Rebel Assault*, and *Afterlife*.

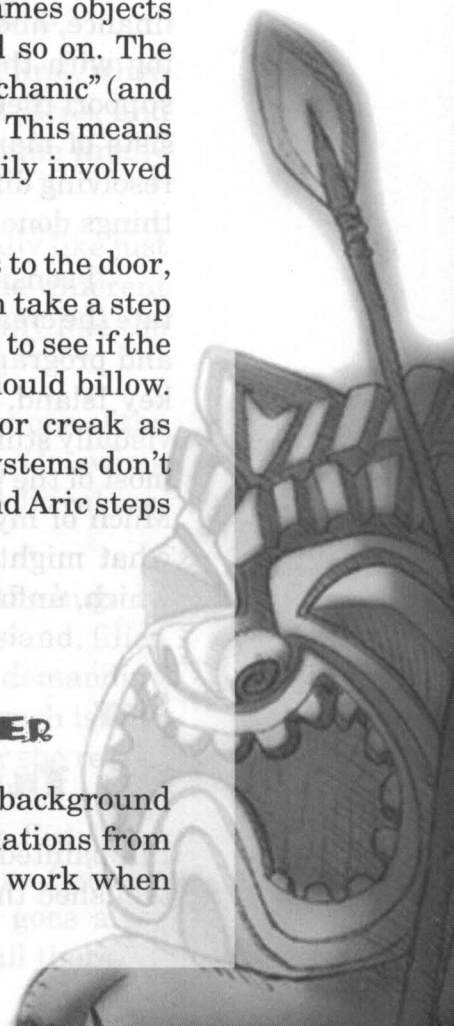
Aric is a “tools and system” programmer. This means most of his work is invisible, if not incomprehensible, to the average gamer. In essence, LucasArts games are run by an “engine” that can be thought of as a task manager for subsystems. One system (iMuse) handles music; another (FLEM) sets and names objects in rooms; another (CYST) manages animation, and so on. The engine coordinates these systems, and Aric is the “mechanic” (and often engine designer and toolmaker) for that engine. This means once code is being written on the project, he’s steadily involved behind the scenes until the game’s release.

For instance, if Guybrush is in a room and walks to the door, the engine will tell the animation system to have him take a step toward the door. Then it checks the state of the room to see if the fire should flicker, or the curtains at the window should billow. Then it checks the sound system to make the floor creak as Guybrush takes a step, and so on. Anytime these systems don’t work together properly, the game usually crashes, and Aric steps in to solve the problem.

PRODUCTION MANAGEMENT

CAMELA BOSWELL, PRODUCTION MANAGER

Camela has been at LucasArts since early 1993. Her background is classic PR—a degree in journalism and public relations from Cal Poly, a stint in advertising, and then more PR work when she first started at LucasArts.





When an opportunity came up in the creative end of the business, Camela moved into development. She's since produced (production managed) titles including *The Dig*; *Afterlife*; *Star Wars Archive Pack, Vol. II*; *BallBlazer PSX*; *Herc's Adventures PSX* and *Saturn*, *Star Wars: Masters of Teräs Käsî PSX*, and the *Curse of Monkey Island*.

A production manager's responsibilities are incredibly broad. It's Camela's job to oversee all the elements of production, provide appropriate resources, and bring the project in on time and within the budget.

Camela also works with marketing, voice, music, sound, I.S., finance, and test departments to ensure that everyone is working with the same "game information," and she manages the support these departments give the product. Much of the job consists of managing people—providing optimal work conditions, resolving differences, and applying the pressure necessary to get things done.

"I consider myself a 'facilitator'" Camela says. "I help facilitate the creative vision of a group of people—project leads, artists, and programmers—especially in the case of *The Curse of Monkey Island*. Everyone on the team helped make this project so visually stunning and hilariously funny. If I'm doing my job *right*, most of the people I work with will have no idea what I really do. Much of my work is shielding people on any given team from what might distract them from the creative design process—which, unfortunately for me, is everything!"

ART

BILL TILLER, LEAD BACKGROUND ARTIST

Bill painted many of the original backgrounds for CMI, and established the "look" of the game's scenery.



"I've loved computer games since I got an Apple II+ for Christmas in 1981," Bill says. "I learned Basic and even programmed some very primitive *Star Wars* X-wing combat simulators. I even programmed my own fantasy adventure game.

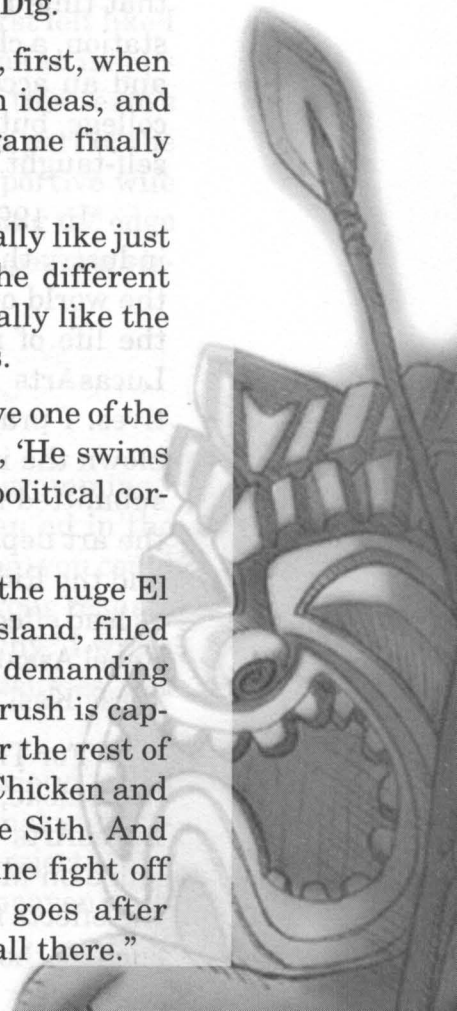
"I didn't know what field of entertainment I wanted to go into so I went to junior college to study character animation, filmmaking, fine art, and computer graphics. Character animation and computer graphics turned out to be my favorites, so I went on to California Institute of the Arts' character animation department. I attended for four years, and during 'Portfolio Days' the head of the LucasArts art department saw my work and thought I'd work out well for a new Steven Spielberg game called *The Dig*.

"The most exciting time in making games comes, first, when you're working together as a group, coming up with ideas, and fleshing out the art style, and second, when your game finally comes out and you see it in the stores.

"As far as *The Curse of Monkey Island* goes, I really like just wandering around the islands and talking to all the different characters and listening to all the fun dialogue. I really like the creepiness of Skull and Blood islands—lots of ghosts.

"At one time we thought it would be funny to have one of the pirates watch Guybrush swim to shore and remark, 'He swims like a girl!' We laughed over that until our sense of political correctness kicked in, and we said 'Nahhhh.'

"But everything else got into the game. Except the huge El Pollo Diablo trap-filled labyrinth beneath Plunder Island, filled with the ghastly howling clucks of his little brethren demanding vengeance on the chicken-eating world, where Guybrush is captured and tortured until he swears off white meat for the rest of his life and then is trained in the sacred Way of the Chicken and becomes an elite warrior of the Pollo Knights of the Sith. And the big battle at the end where Guybrush and Elaine fight off the skeletons holding her captive and Guybrush goes after LeChuck on the roller coaster. Other than that, it's all there."





C. ANDREW NELSON, POSTPRODUCTION VISUAL EFFECTS

Andrew did a lot of the impressive postproduction work on CMI, taking established pieces of art and overlaying or animating them to create special effects.

"I got involved in visual effects in 1975 when I signed up for a filmmaking class in junior high school," Andrew says. "Two years later my ambition to create effects solidified when I went to see *Star Wars* for the first time. It took nearly 20 years, though, before I actually began earning a living at special effects. During that time I worked as a camera operator at a public access TV station, a chef at a pizza restaurant, a freelance writer, an actor, and an accounting clerk. I studied film, video, and theater in college, but when it comes to computers and computer art, I'm self-taught.

"In 1993, while searching for any job in the entertainment industry that would deliver me from my four-year nightmare in the world of accounting (I'm told I was good at it, but I can't for the life of me explain accounting to anyone), I came across a LucasArts newspaper ad seeking product support representatives. I prayed, 'Lord, please let me get this job.' I thought I'd blown the interview, but I got the position. The following year I submitted my portfolio to the art director and was brought into the art department. I started as an art technician on Mortimer and the Riddles of the Medallion, but finished up on that project as lead effects animator. I've also provided effects for *Dark Forces*, *Rebel Assault II*, *Shadows of the Empire*, *Star Wars: Masters of Teräs Käsı*, and *Jedi Knight: Dark Forces II*.

"For *The Curse of Monkey Island* I had to create explosions, fire, smoke, rain, steam, and shadows. Because almost every other LucasArts project I've worked on called for realism, the challenge on *Monkey* was to keep a cartoon look while still making the effects feel real. I'm particularly happy with the fire effects, such as those in the opening titles.



"The most exciting sequence for me was the shipwreck. I was given the animated characters and the backgrounds and was asked to make it all appear as if everything was being tossed around on the ocean waves while the rain pelts down. The most difficult shot was peeling the map off Palido's sunburned back. I spent a whole weekend making the map look like it was tattooed onto the animated dead skin that Guybrush peels away. Yuck!

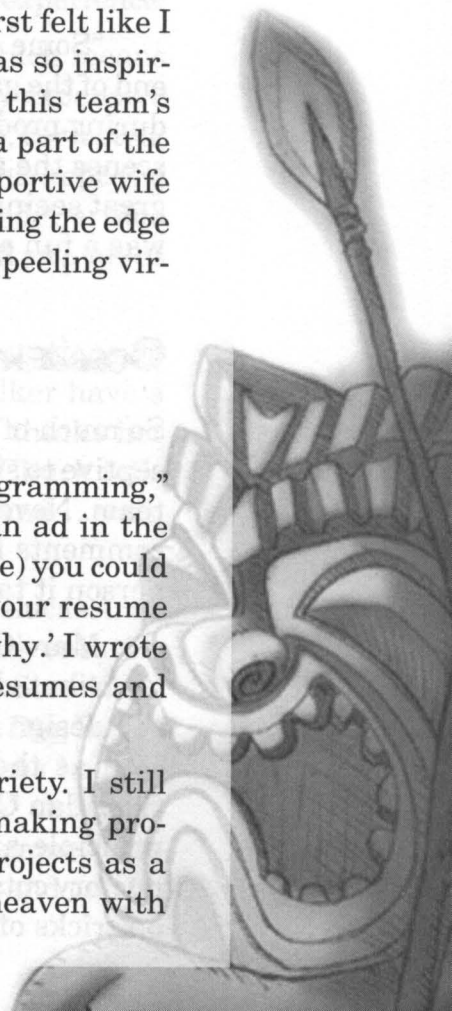
"A lot of my work on 'Monkey' is so subtle it will probably go completely unnoticed by the general public, and that's the way I like it. It means I did my job right.

"Working on The Curse of Monkey Island was an incredible experience. I came onto the project midway and at first felt like I had to play 'catch-up.' But everyone on the game was so inspiring. At the risk of sounding cliché, I am in awe of this team's performance and talent. I feel blessed to have been a part of the team. I'm also blessed to have a strong, loving, supportive wife and a beautiful little daughter who's very good at taking the edge off of any stressful workday—even a day filled with peeling virtual sunburns."

LIVIA MACKIN, ART TECH

"My education is primarily in music with some programming," Livia says. "I got into this business by answering an ad in the paper. Five or six years ago (millenia in computer time) you could just answer an ad in the paper that read, 'Send us your resume or write a short essay on what games you like and why.' I wrote the essay. It was such a relief from the endless resumes and cover letters that go out when you're job-hunting.

"What I love about my position now is the variety. I still can't believe how much I learned about the game-making process as an art tech on 'Monkey.' I worked on two projects as a programmer, which was great, but I'm in absolute heaven with my current position.





"The duties of an art tech really evolve over the course of a project. Art techs are a kind of link between artists and programmers. We take the final, 24-bit backgrounds and finished animation and make them fit into the game within the limitations of current technology. We perform tasks such as voice break-downs for the animators to animate to, digital cleanup, and lots of palette reduction, among other things. Background reduction can be the hardest part of the job. The process isn't that difficult, but trying to keep the beauty and integrity of the 24-bit background while reducing it to a mere 200 colors is a real challenge, and can be disheartening at times. No matter how many tricks you use, it never looks as spectacular as the original.

"Some cool stuff I think would be great to squeeze into the end of the game somehow are the animation pencil tests we made during production. After the weekly meetings we'd all watch the scenes the animators were building using this technique. It was great seeing how they figure out the line of motion and action. It was a fun education in classical animation."

COMMENTS FROM THE ART CREW

So much of the art and animation is a group effort that it is deceptive to single out a few folks and say they represent the entire team. Nevertheless, we have included some background on and comments from a few artists just to let you know what kind of person it takes to draw pirates and monkeys all day.

Marc Overney, Lead Animator, was probably the artist who contributed the most hours to the project. He came on early in the design process and did a lot of character concept work, as well as the lion's share of storyboards. He is an alumnus of Sheridan College's "classical" animation program and served as principle animator developing Elaine's character for the introductory cutscene, as well as advising many of the newer animators on tricks of the trade.



Derek Sakai, who did much of Guybrush's basic interactive animations, as well as many key cutscenes, said he got into this business "because one day I was really really hungry and I was sick of eating nuts and berries so I picked up some paper and pencils and the rest, as they say, is history. The rest of his background is a bit "sketchy," but we do know that he is another Sheridan graduate who knows his classical animation.

Kathy Hsieh, background painter, heard someone at the company say that "people who are doing games are all nuts," but found that having so many nuts on her team meant her team came up with many crazy and unusual ideas. She is a graduate of the SF Art Academy and had no previous pirating experience.

Kim Balestreri was the Lead Render Artist...which means she took the pencil animations, and, using some very expensive high-end computer art software, scanned, cleaned-up, corrected, and colored the whole game. Not to mention that she kept the whole process organized and supervised a team of render artists as well. Rumor has it that she may also have walked two miles in the snow everyday just to get to work.

She says she started at LucasArts answering questions on the 1-800-STARWARS line like , "Does Luke Skywalker have a middle name?" and "Why is Yoda's skin green?" She thinks her favorite part of the game is during the end when LeChuck tells Guybrush he's his father and that Elaine is his sister and... wait, wrong story"

Anson Jew, animator, has extensive experience at Lucas Arts, having worked on Full Throttle, Mortimer, Herc's Adventures, Indiana Jones and the Fate of Atlantis, Monkey 2, Star Wars SNES, Ghoul Patrol, Sam and Max CD, Loom CD, The Dig, Young Indiana Jones, and Zak McKracken 256. Anson claims he animated the "Guybrush and Elaine steamy love scene" that was considered too racy by management and cut from the game. (The original animation files do exist, according to Anson, and can be

Figure Indiana Jones and the Fate of Atlantis, Day of the Tentacle



ordered by sending large amounts of cash to Anson Jew c/o LucasArts. This is probably animator humor.)

Dan Colon was the game's 3D animator with an interesting assignment: make animation that doesn't look three-dimensional. In order to keep the art style consistent, it was necessary for Dan to use different software tricks and plug-ins to achieve a 2D look to his 3D work. In this way he was able to create complex pirate ships, elaborate storm-tossed oceans, and animated seawater all in a fraction of the time it would have taken to do traditionally. In fact, without Dan's talents, it would have been impossible to animate all the "high seas" adventure that is a part of the game. He didn't have a lot to say, but his fellow artists voted him "Most Valuable Player" in the art department for this year, so this 3D guy probably has hidden depths.

TESTING

DAN PETTI, LEAD TESTER

"I got my BS in accounting at St. Mary's College of California in 1992," Dan says. "Did accounting work for a few years, tried my hand at having my own business. I knew a lot about computers, so after taking almost a year off of work, a friend told me about the position, and I figured it was time to actually *make* money again and took it. Plus, how could I turn down a job that required me to play games for one of the Lucas companies?"

"For me, testing is exciting—finding a really bad bug that's hard to get, or thinking of possibilities the programmers never imagined. The big challenge was trying to make sure *everything* got tested. Each island was its own little game, and neither was at all linear. We had to make sure all possible combinations for completing the game were possible. Plus making sure 8,000 voice files and 1,000 sound effects all worked properly. To top that off, we had to make sure this was all possible on both the normal version and the Mega-Monkey



version. This project became the lead tester retirement project. All the lead testers who were between projects wound up testing 'Monkey.' I think there were six, not including myself.

"What do I like about CMI? Hard to pick just one thing. A lot of people love Murray(as do I). I'd have to say that I like using the ventriloquism book on everything possible. There are a lot of objects and people that Guybrush will make comments about. I also like the fact that you can give gum to Murray. Whoever came up with that idea must be a genius!

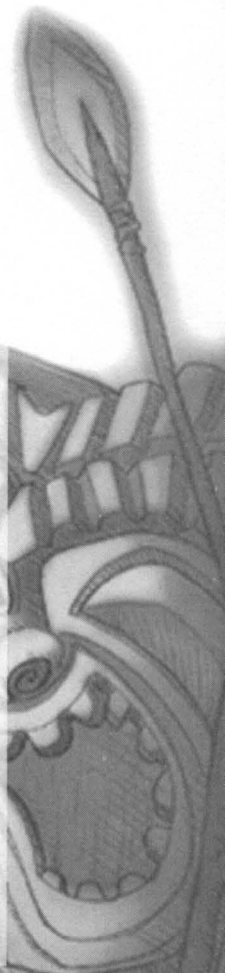
"Testers always have design ideas that don't get implemented. One of our testers who knew that it's possible to 'Pull Elaine's Finger' when she's a statue, wanted Guybrush to make a gesture—like, 'I'm not gonna stoop so low as to do a fart joke.' He got a lot of support from other testers on that. But alas, the programmers never got to it. Also, I wanted an Easter egg where you could do multiplayer ship combat. It would've been the greatest Easter egg of all time for any game. But for some reason, they were against it. Oh, well."

MUSIC AND SOUND EFFECTS

MICHAEL LAND, SENIOR COMPOSER AND MUSIC TECHNICIAN

Michael's credentials are impressive—a BA in music from Harvard and an MFA in electronic music from Mills College in Oakland. His musical tastes range from rock 'n' roll to classical, and he incorporates influences from Beethoven, Wagner, and Jimi Hendrix in his game sound tracks. He notes that CD technology and ever-faster CPUs have considerably expanded the game composer's universe so he can layer rich samples of orchestral music and is no longer hemmed in by the limitations of MIDI technology.

At LucasArts, Michael has composed music for X-Wing, TIE Fighter, Indiana Jones and the Fate of Atlantis, Day of the Tentacle,





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

The Dig, and, of course, the first two Monkey Island games. This return to those piratical waters was a labor of love.

CLINT BAJAKIAN AND JULIAN KWASNESKI, SOUND

Clint and Julian collaborated on music and sound for the game.

Clint says he “mangled” classical guitar, music theory, and composition at the New England Conservatory of Music in Boston and the University of Michigan in Ann Arbor. Julian finagled a communications degree at the University of California at Davis before fooling around with a career in business and finance, all the while pursuing real work in music and sound production.

A near-death experience as a stockbroker inspired Julian to do penance in a variety of Bay Area sound studios. He began work at LucasArts in the product support department in 1995, before his exceptional audio production chops were recognized by the voice department and subsequently the sound department, where he currently stows his camping gear and Italian dictionary.

Back in 1991, while preparing for long-term unemployment after doing hard time at Michigan, Clint received a phone call from California inviting him to participate in the senseless brutality of multimedia sound and music production. At the time, he was chopping onions in a catering sweatshop. Clint weighed his options and reluctantly made the trek west. Both enjoy fighting technology—the Dragon:

“The most exciting part of our work is wielding a major scimitar against the worthy ‘monumental obstruction to efficiency’ beast, and routinely converting no-win situations into win-big conclusions. [We enjoy] achieving high-quality sound and music despite technology’s attempt to derail us at every turn.

“The most challenging part of this job is the mix. Organizing and working with the sheer number of files in the game proved



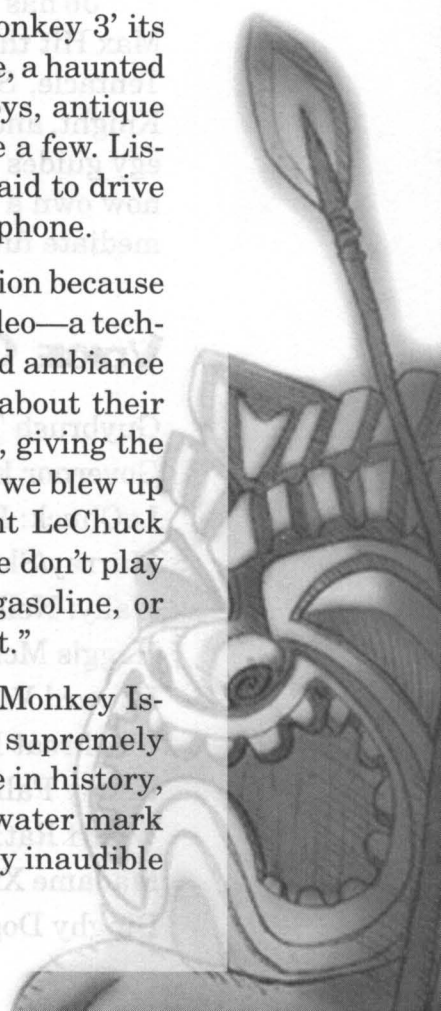
to be a major challenge. There are more than 8,000 voice files, 1,000 sound effects, and hundreds of music files that had to be created, tracked, processed and mixed into one cohesive, interactive soundtrack. In interactive soundtracks, you never know what may play with what, so it isn't really 'mixing' in the traditional sense. But by constantly adjusting levels based on repeated playthroughs, and carefully calibrating all sound sources in a development system, we came as close to mixing CMI like a motion-picture or TV show as possible."

Working on CMI, the two really enjoyed original recording and sound design.

"We made extensive field recordings to give 'Monkey 3' its unique sound. We recorded such things as the seashore, a haunted piano, Clint's hot tub, a gas barbecue firing, baby toys, antique chest rattles, and a creaky old leather chair, to name a few. Listen carefully. Can you hear them? We actually got paid to drive around Point Reyes National Seashore with a microphone.

"Soundtracks for the cutscenes got special attention because they originated as multichannel sessions locked to video—a technique routinely used in film and television. The sound ambiance for the cutscene where LeChuck and Elaine argue about their relationship comprises more than 40 tracks of audio, giving the battle scene real depth and dimension. At one point, we blew up some gasoline and later processed it to be the giant LeChuck exploding into a fiery demon." Clint cautions, "Please don't play with matches, firecrackers, gunpowder, kerosene, gasoline, or other flammable materials, unless you're recording it."

To sum up, Clint and Julian say, "The Curse of Monkey Island is richly laden with the greatest amount of supremely high-quality sound and music of any adventure game in history, on Earth or elsewhere, and constitutes a new high-water mark for all humanity (except for some very small, virtually inaudible blemishes that last for only brief moments)."





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

AUTHOR

Jo Ashburn (familiarily known as Captain Tripps because of his supposed resemblance to Jerry Garcia) currently resides in Oakland, a state of confusion (as opposed to Berkeley, where he used to live, which he says is definitely a state of mind). He's been a theater reviewer for the *Suttertown News* (a Sacramento newsweekly), a pizza cook, a transit spy, a projectionist at a sleazy movie house, a Cub Scout, an English teacher, an actor, a poet, a priest, a technical writer, and is now employed at LucasArts Entertainment as a games tester and documentation writer.

Jo has written hint books for *Day of the Tentacle* and *Sam & Max Hit the Road*, and wrote or cowrote manuals for *Day of the Tentacle*, *Sam and Max*, *Dark Forces*, *Outlaws*, *Afterlife*, *Jedi Knight*, and *The Curse of Monkey Island*. He's also written strategy guides for *Full Throttle*, *The Dig*, and *Afterlife*. He does not now own a cat, nor does he contemplate owning a cat in the immediate future.

VOICE CREDITS

Guybrush Threepwood: Dominic Armato

Governor Elaine Marley/Son Pirate: Alexandra Boyd

LeChuck: Earl Boen

Murray/Skully/Father Pirate: Denny Delk

Wally: Neil Ross

Haggis McMutton: Alan Young

Edward VanHelden/Ghost Groom: Michael Sorich

Cutthroat Bill: Gregg Berger

Kenny Falmouth: Gary Coleman

Wharf Rat: Joe Nipote

Madame Xima: Kathleen Freeman

Dinghy Dog: Dave Madden



Captain Blondebeard/Cruff: Terry McGovern
Captain Rottingham/The Flying Welshman: Tom Kane
Cabana Boy/LaFoot: Harvey Jason
Lemonhead/Pirate 2: S. Scott Bullock
Slappy Cromwell/Snow Cone Guy: Victor Raider Wexler
Griswold Goodsoup: Kay Kuter
King Andre/Pirate 3: Dave Fennoy
Voodoo Lady: Leilani Jones Wilmore
Palido Domingo/Pirate 1: George Del Hoyo
Ghost Bride: Mary Kay Bergman
Mr. Fossey: Quinton Flynn
Stan: Pat Pinney
Mort/Stu Boyle/Pirate 4: Roger Behr
Pirate 5: Glen Quinn
Pirate 6: Brendan Holmes
Thin Pirate: Chris Sena
Fat Pirate: Jan Eddy

STORY, DESIGN & PROJECT LEADS

Larry Ahern
Jonathan Ackley

PROGRAMMERS

Chuck Jordan
Chris Purvis
Jonathan Ackley

LEAD BACKGROUND ARTIST

Bill Tiller





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

BACKGROUND ARTISTS

Maria Bowen

Kathy Hsieh

LEAD ANIMATOR

Marc Overney

2D ANIMATION

Derek Sakai

Kevin Micallef

Graham Annable

Anson Jew

Yoko Ballard

Charlie Ramos

Chris Miles

Vamberto Maduro

3D ANIMATION

Daniel Colon, Jr.

2D CLEANUP AND IN-BETWEENS

Oliver Sin

ART & ANIMATION DIRECTOR

Larry Ahern





LEAD RENDER ARTIST

Kim Balestreri

RENDER ARTISTS

Marcia Thomas

Thomas Arndt

Roger Tholloug

ART TECHNICIANS

Livia Mackin

Michele Harrell

Kim Gresko

C. Andrew Nelson

POST PRODUCTION VISUAL EFFECTS

C. Andrew Nelson

MUSIC COMPOSER

Michael Land

MUSIC PRODUCERS

Michael Land

Hans Christian Reumschuessel

MUSIC ENGINEER/ MIXER

Hans Christian Reumschuessel





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

VOICE DIRECTOR & PRODUCER

Darragh O'Farrell

SENIOR VOICE EDITOR

Khris Brown

VOICE EDITORS

Coya Elliott

Cindy Wong

VOICE DEPARTMENT COORDINATOR

Peggy Bartlett

SOUND DESIGN

Clint Bajakian

Julian Kwasneski

SYSTEM PROGRAMMING

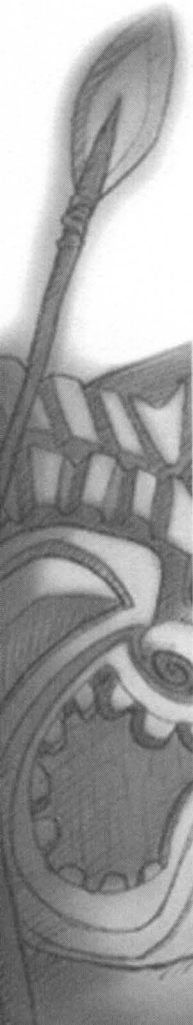
Aric Wilmunder

SCUMM™ SYSTEM

Aric Wilmunder

Aaron Giles

Brad P. Taylor





INSANE™ ANIMATION SYSTEM

Vince Lee

Matt Russell

MUSE™ MUSIC SYSTEM

Michael McMahon

Michael Land

Peter McConnell

LEAD TESTER

Dan Pettit

TESTING

Deedee Anderson

Matthew Azeveda

Jo "Capt. Tripps" Ashburn

John Buzolich

John Castillo

Tim Chen

Leyton Chew

Scott Douglas

Morgan Gray

Greg Land

Colin Munson

Theresa O'Connor

Charles Smith

Lee Susen

Scott Tingley

Randy Tudor

Paul Zabierek





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

SENIOR COMPATIBILITY TECHNICIAN

Chip Hinnenberg

COMPATIBILITY TECHNICIANS

James Davison

Lynn Selk

Kevin Von Aspern

Jason Lauborough

PRODUCTION MANAGER

Camela Boswell

PRODUCTION COORDINATOR

Kellie Tauzin

PRODUCT MARKETING MANAGER

Tom Byron

BASED ON CHARACTERS CREATED BY

Ron Gilbert

SCRIPT WRITERS

Jonathan Ackley

Larry Ahern

Chuck Jordan

Chris Purvis



ADDITIONAL DESIGN

Chuck Jordan

Chris Purvis

Tim Schafer

STORYBOARDS

Marc Overney

Bill Tiller

CONCEPT ART

Derek Sakai

Marc Overney

Kevin Micallef

Larry Ahern

Bill Tiller

Steve Purcell

Ken Macklin

ADDITIONAL 2D ANIMATION

David Bogan

Chris Schultz

Oliver Sin

David DeVan

ADDITIONAL BACKGROUNDS

Chris Hockabout

Bill Eaken





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

INSTALLER & LAUNCHER

Darren Johnson

ADDITIONAL PROGRAMMING

Livia Mackin

Gary Keith Brubaker

Aaron Giles

ADDITIONAL TESTING

Tabitha Tosti

Bob McGehee

Thomas Scott

Beau Kayser

INTERNATIONAL PROGRAMMING

Judith Lucero

INTERNATIONAL LEAD TESTER

Adam Pasztory

BURNING GODDESSES

Wendy Kaplan

Kellie Walker



MANUAL WRITERS

Jo "Capt. Tripps" Ashburn
Mollie Boero

MANUAL DESIGNER

Patty Hill

PACKAGE DESIGN

Soo Hoo Design

PACKAGE COVER ART

Bill Tiller
Larry Ahern

TECHNICAL WRITERS

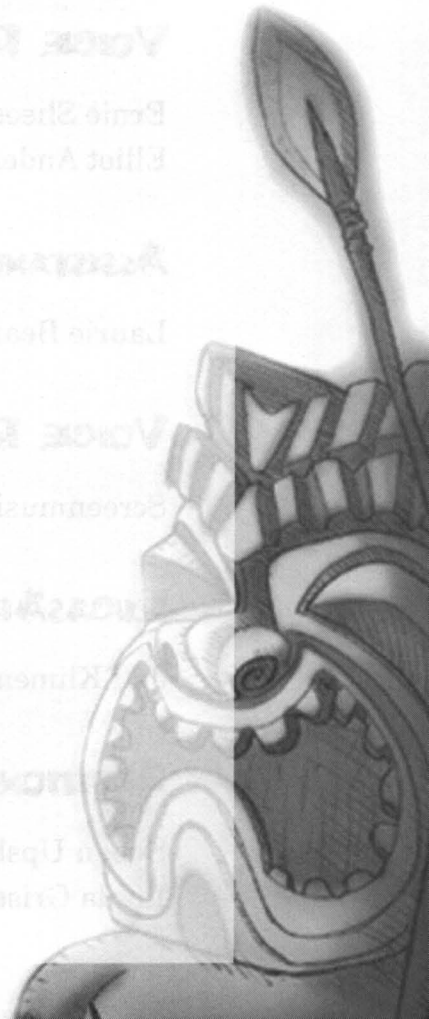
Chip Hinnenberg
Lynn Selk

STRATEGY GUIDE

Jo "Capt. Tripps" Ashburn

ADDITIONAL ART TECHNICIANS

Tabitha Tosti
Stephen Kalning
Doug Shannon





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

Aaron Muszalski

Michael Levine

SHIP MODEL CONSTRUCTION

Wesley Anderson

"STAN'S THEME" BY

Peter McConnell

VOICE RECORDING ENGINEERS

Ernie Sheesley

Elliot Anders

ASSISTANT ENGINEER

Laurie Bean

VOICE RECORDING LOCATION

Screenmusic Studios

LUCASARTS VOICE ENGINEER

Jeff Kliment

ADDITIONAL PRODUCTION COORDINATION

Susan Upshaw

Linda Grisanti



VARIABLE BIT RATE ADAPTIVE PULSE CODE/ MODULATION WITH DYNAMIC ERROR CORRECTION

Steve Splinter
Paul Wenker

"MONKEYS ARE LISTENING" CONCEPT

Casey Donahue Ackley

SPECIAL THANKS TO

Kristi Dechairo
Casey Donahue Ackley
Laura, Michael, & Nancy Ackley
Mark Petersen & Dr. Janet Halesbo
Lisa Hansen
Cherie Micallef
Peter Hively
Stephanie Colon
Charles, Pat, & Skip Jordan
Amy Tiller
Alfredo Ignacio
Lee Ballard
Dee Overney
John Lyons
Peter McConnell
David Levison
Collette Michaud
Steve Purcell
Everyone at Transaction Software Technologies





THE CURSE OF MONKEY ISLAND: THE OFFICIAL STRATEGY GUIDE

Tim Schafer
 Sean Clark
 Michael Stemmler
 Hal Barwood
 Tony Hsieh
 Stephen R. Shaw
 Bret Mogilefsky
 Garry Gaber
 Melissa Gaber
 Mark Christiansen
 Gabriel McDonald
 Donald Ago
 Bob Roden
 Krista Hand
 Annita Motte
 Angie Brown
 Jeff Grunden
 Dave Grossman
 Tami Borowick
 Ron Gilbert

Father Pirate



Son Pirate

VERY SPECIAL THANKS TO

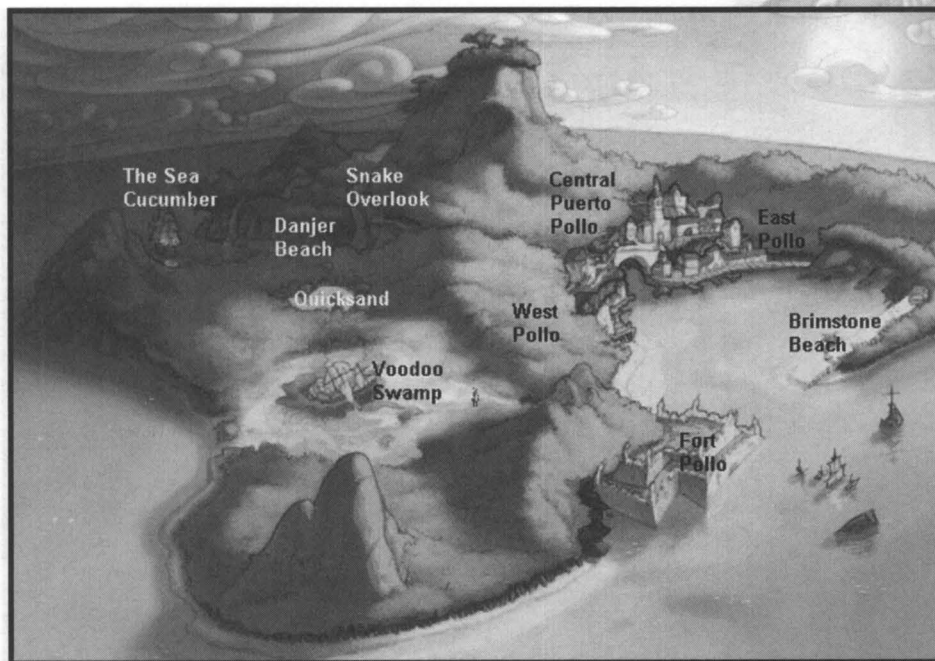
George Lucas

DEDICATED TO THE MEMORY OF
BRET BARRETT

APPENDIX

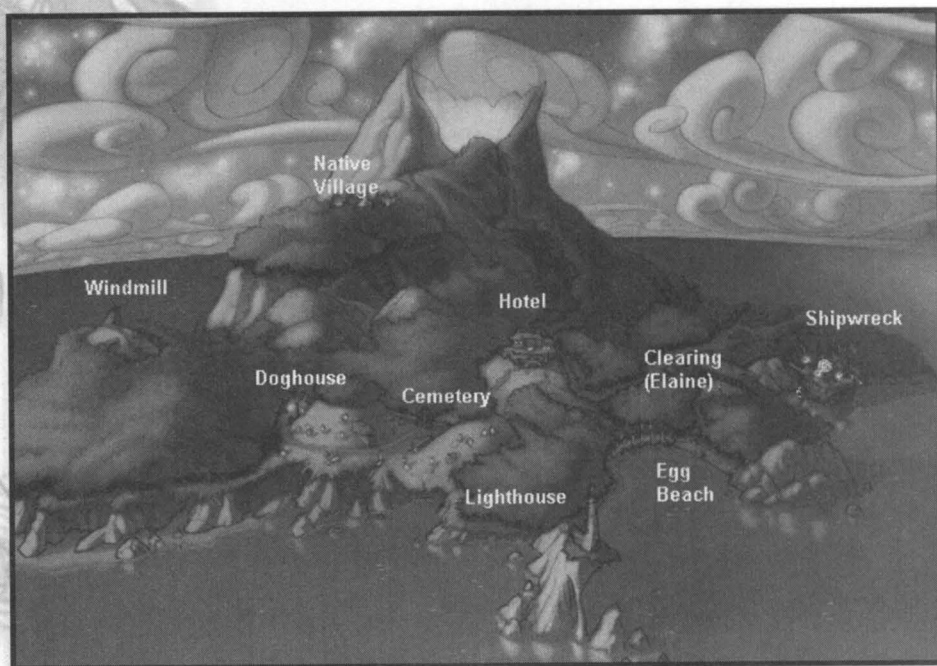
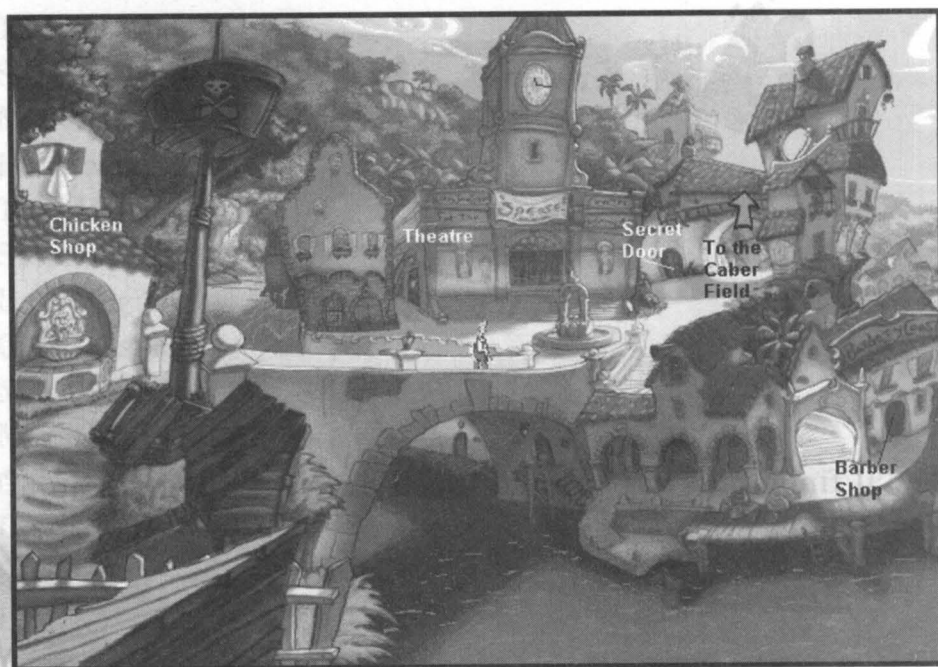
MAPS

You'll find your way around much easier with the help of these maps!





APPENDIX



U.S. \$19.99 Can. \$27.95 U.K. £15.99

Electronic Entertainment

YO HO HO AND A BOTTLE OF RUM— THE ZOMBIE LECHUCK IS PIRATE SCUM!

Guybrush Threepwood's main squeeze, Elaine, is as good as gold—literally! Help Guybrush lift the curse off his one true love with *The Curse of Monkey Island™: The Official Strategy Guide*.



- Detailed lists of all items
- Puzzle solutions to die for
- Tips on getting the most out of your game time
- Detailed walkthroughs
- All the inside hints and tips you need to pillage your way to victory!



PRIMA'S
SECRETS
OF THE GAMES

The Secrets of the Games Logo
Is a Registered Trademark of Prima Publishing
www.primagames.com
www.lucasarts.com

Platform: PC

ISBN 0-7615-1031-1

